



'Lost in Space' comic book no longer lost in transit

(See Page 1)

#930

September 13, 1991

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\$2.50 United States \$3.50 Canada

'Elseworlds' stories give DC alternative versions of its heroes

By Maggie Thompson

"We don't like to think of Elseworlds stories as what was once known as 'Imaginary Stories,'" said DC Marketing Representative Patricia Jeres. "These take a much more sophisticated approach to alternate realities."

Direct Currents #43, the DC newsletter for

shops to give to customers, described Elseworlds as "a series that places Batman and other DC characters in different settings and eras, *outside* the regular continuity of the DC Universe."

"Imaginary Stories" were run by DC in the '60s as a story type in which anything — including character deaths — could happen, because they occurred outside the character's continuity. In "Superman Red, Superman Blue," for example, there were two Supermen, one of which lived in a red-sun solar system and followed a normal life and the other of which lived in the yellow-sun solar system. (ELSEWORLDS, Page 22)



Panels from *Batman/Dracula: Red Rain*
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THIS ISSUE WAS MAILED AUGUST 28, 1991

COMICS BUYER'S GUIDE

Adventure!	34
Ad Information	95
Animation News	80
Awesomedude	38
Book Guide	28
But I Digress	83
Classifieds	92
Comics Guide	52
Comics Trader	86
Magazine Guide	93
Miss Conduct	52
Now Appearing	3
Off the Road	32
Oh, So?	4
Retailer Directory	84
Showcase	39
Spirit	3
Suggested for Mature Retailers	54
Tony's Tips	38
Up from Fandom	26
What, Where & When	68
Wolff & Byrd	83

News

Minnesota art auction to benefit literacy. First relinquishes rights to *Body Parts*. Screamer Brothers offers sports fantasy for kids, parents. Jim Lee creates Wolverine bookmark to aid literacy group. Dean Motter joins Byron Preiss Visual Publications. Capital, Marvel, Pro Set raise \$44,000 for Arthritis Foundation. *Dimension X* returns as series of books. .3, et al.

Triptych

Did you look closely at recent *Batman* covers? 20

But I Digress...

Real men don't read *Barbie*. .. 83

Rick Griffin

Underground comix, poster artist dies in motorcycle accident. 22

Comics Castle

Jay Disbrow visits the Museum of Cartoon Art. 30

Adventure!

The remaining members of the cast are introduced. 34

Miss Conduct

What do you say to a male who is turning into a female? 52

Our preview this week is *Pre-Raphaelite Persuasion*. Honest. See Page 3.

Found 'Lost in Space' free of red-tape trap

Innovation Publishing's new *Lost in Space* comic-book series has confirmed its coordinates and made it home.

The series, which reportedly received press coverage in such diverse publications as *Starlog*, *Comic Shop News*, *Comics Buyer's Guide*, and *Soap Opera Digest* and television coverage on *Jeopardy!* and *Entertainment Tonight*, was delayed for several months in the approval processes at Viacom.

"*Lost in Space* is one of my dream projects," Co-Editor David Campiti told *CBG*. "And it's been a thrill to work with 'Will Robinson' — Bill Mumy himself — on a project that I wouldn't have sought out, if Bill hadn't mentioned his interest in a *CBG* interview last year.

"Unfortunately, Viacom was dealing with a 26-year-old property and, when they split off from CBS some time ago, some things fell through the cracks. The *Lost in Space* TV series had so many owners that it became entangled in a several-month approval process. We'd originally planned the first three issues to be out by the time San Diego Comic-Con rolled around, so that Bill Mumy and all the other talents on the book could autograph copies there, but it just didn't happen.

"We had all done our jobs well on this project, and I think the comics will show how much a labor of love it all was. I'm especially thankful that Bill Mumy

was so patient with us," Campiti said. "Bill was, of course, the first person I called when clearances finally came through — and Viacom has assured us that the delays they experienced will not happen again."

"There'd been some rumors circulating at the summer cons about our *Lost in Space* book," said Co-Editor George Broderick Jr.

"Some people thought we'd lost the rights for some reason. Other people thought we went out of business — even though we're still publishing plenty of other titles. There were even some severely misguided people who thought that it had something remotely to do with the other space family Robinson. *Pffh* No way, babe."

Now at the printer, *Lost in Space* #1 will ship Aug. 30 and be on sale in stores by mid-September. From there, the title will ship on an every-three-weeks schedule until it catches up.

Issue #2 will ship from the printer on Sept. 20, on sale Oct. 4; #3 will ship Oct. 11, on sale Oct. 25; #4 will ship Nov. 1, on sale Nov. 15. The series will begin a monthly schedule thereafter.

"At the San Diego Comics Expo," said Operations Manager Diana Light, "we were asking questions — how did retailers want the books to ship? A week apart? Ten days? Two weeks? Most retailers and distributors wanted the issues three weeks

apart, to allow enough sell-out and re-order time before the next issue comes in. So we're

happy to oblige, though in some ways we'd have preferred a bi-

(LOST, Page 20)



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Getting the jump on the still-distant holiday season, the above is the cover of *The Lobo Paramilitary Christmas Special*. That's a 48-page one-shot by Keith Giffen, Alan Grant, and Simon Bisley, priced at \$2.39. (Yes, \$2.39.) It ships to distributors Nov. 26. Ho, ho, ho.

Diamond makes debut in UK

Steve Geppi, founder and president of Diamond Comic Distributors, has announced that his company is in the process of setting up its 23rd distribution center in London, England. The operation will do business as a subsidiary of Diamond Comic Distributors as "Diamond UK Ltd."

"We're very excited about this development," Geppi said, "as it puts us in excellent position to take advantage of the opportunities opening up as a result of the new European Common Market scheduled for 1992. By doing business on-site, we should be

able to increase both our exports of American titles and our imports of European comics and books."

Geppi traveled to England on Aug. 9, with Diamond Executive Vice President Chuck Parker and Vice President of Operations Cindy Sherwin, to conduct a fact-finding mission. According to Geppi, the trip was prompted by a July 30 letter from Geoff Fry, managing director of Neptune Ltd. (a London-based distributor of American comics), informing Diamond (Neptune's stateside supplier) that his company "could no

longer justify importing U.S. comics," and would instead "concentrate on UK comics distribution."

"We went to London," Geppi said, "to find a way to provide uninterrupted service to those shops who depended on Neptune for their comics. One option was to service those shops from our Sparta Distribution Center, which already exports to customers the world over. But after talking with many UK retailers and others involved in the importation of American comics, we decided

our best move was to set up shop in London."

In an Aug. 15 letter to former Neptune customers, Geppi wrote, "Neptune's decision to cease importation of American comics leaves Diamond with the opportunity to service your shop. I want to stress that Diamond has purchased no assets or liabilities of Neptune and that you are under no obligation to continue buying from us. However, as Neptune's former supplier, we do have the product which you ordered from Nep-

(DIAMOND, Page 3)

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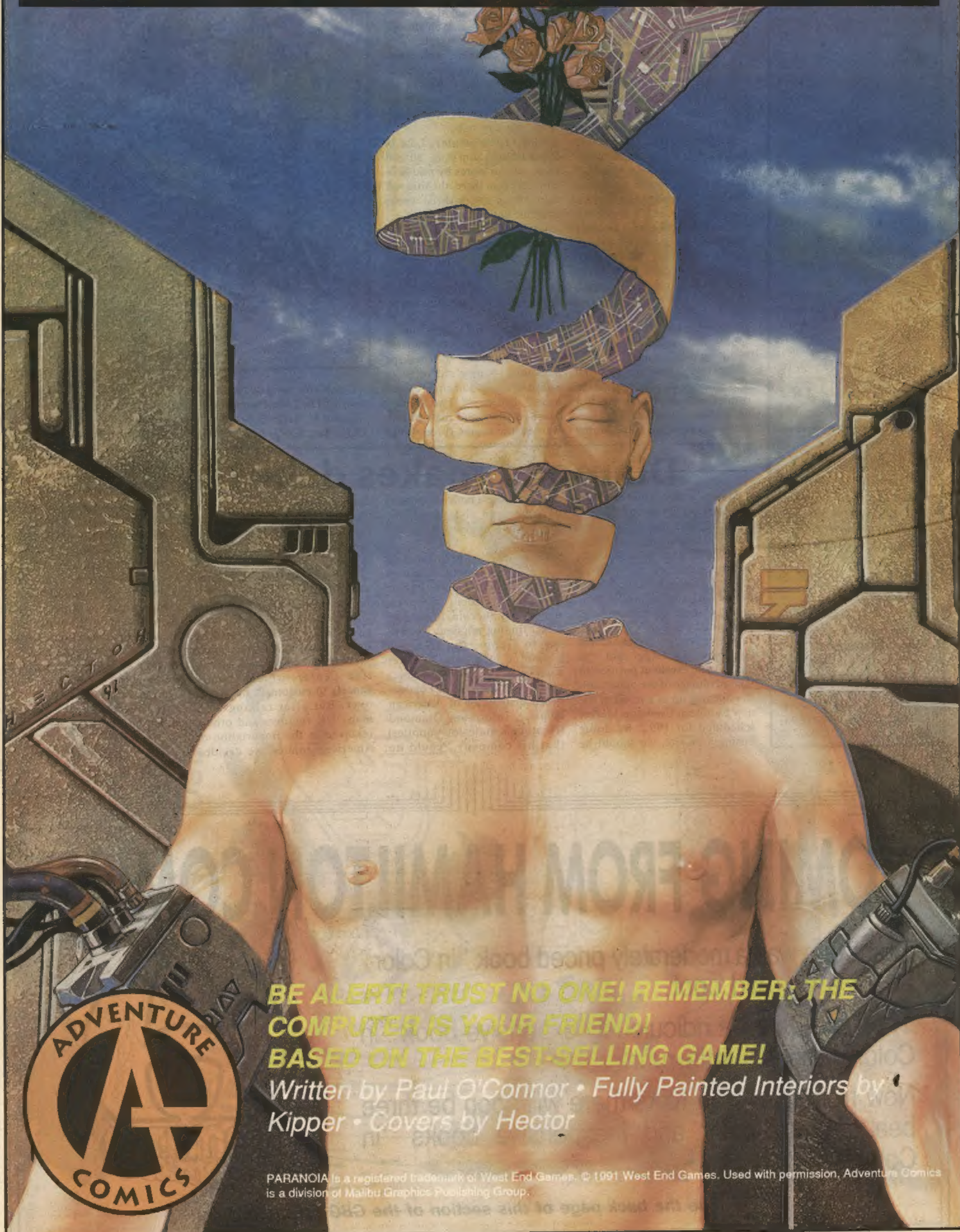
See the back page of this section of the CBG for more!

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Introducing: 'Pre-Raphaelite Persuasion'

By Gary Reed, Tome Press Publisher

Pre-Raphaelite Persuasion is a one-shot coming from Tome Press which will contain two stories in addition to background on the artistic movement. The movement came about in the latter part of the 19th century and the group was formed to return to the natural style of art rather than the more romantic style that was prevalent at the time.

The leader of the group was Gabriel Rossetti and he, along with John Millais and Holman Hunt, formed the organization and eventually recruited other members. The style they clamored for was a return to the more classic style of the

Renaissance, prior to the influence of Raphael (hence the name Pre-Raphaelites).

In the 48-page issue, one story will deal with Gabriel Rossetti's digging up his wife's grave to retrieve some poems he had buried with her body. Another story will look at the possibility of a rapport among the models of the Brotherhood and offer the theory that there was also a Pre-Raphaelite Sisterhood. Both stories are written and illustrated by Mark Murphy and the background material will be compiled by Murphy and me. I will be the editor.

Pre-Raphaelite Persuasion is scheduled to ship in October.



August 31

• Daniel Brereton, artist of DC's *The Psycho* and Eclipse's *The Black Terror*, at Flying Colors Comics & Other Cool Stuff, 2980 Treat Blvd., Concord, Calif. 94518, from 1 to 3 p.m.

September 6

• Daniel Brereton, artist, and James Hudnall, writer, of DC's *The Psycho*, at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from 4 to 7 p.m.

September 7

• Clive Barker will autograph copies of his latest book, *Imagica*, at Vroman's Bookstore, 695 E. Colorado Blvd., Pasadena, Calif. 91101, from 1 to 3 p.m.

September 7

• Tom Morgan, Marvel cover artist and current artist on *Alpha Flight*, at Comic attitudes, 88 Albany St., New Brunswick, N.J. 08901, from noon to 4 p.m.

September 7-8

• DC Weekend: DC artists "from all over the West Coast" — including Jim Hudnall and Dan Brereton (creative team of *Psycho*), Dan Vado and Norman Felchle (creative team of *The Griffin*), and Ken Hooper — at Comic Relief, 2138 University Ave., Berkeley, Calif. 94704.

September 14

• Art Nichols, artist on *Magnus Robot Fighter* and *Justice League*, at Comic Corner, Rt. 209 South, Pleasant Valley Plaza, Brodheadsville, Pa. 18322, from 11:30 a.m. to 4:30 p.m.

September 14-15

• Jim Lee, artist of Marvel's new *X-Men* and former artist of *Uncanny X-Men*, *Punisher War Journal*, and *Alpha Flight*, at



Flying Colors Comics & Other Cool Stuff, 2980 Treat Blvd., Concord, Calif. 94518, from 1 to 4 p.m., both days.

September 21

• Writer Alan Brennert and artist Norm Breyfogle, the team on *Batman: Holy Terror*, at Comix Experience, 305 Divisadero St., San Francisco, Calif. 94117, from noon to 4 p.m.

September 28

Evan Dorkin, artist-writer of *Bill & Ted's Excellent Comic Book*, *Milk and Cheese*, and *Pirate Corps* and artist of *Predator: Big Game*, at Book Swap, 110 S. Fraser St., State College, Pa. 16801, from 1 to 6 p.m.

October 19

• Jim Valentino, writer-artist of *Guardians of the Galaxy* and creator of *Normalman*, at Paper Hero Comics, 12436 Central Av., Chino, Calif. 91710, from 11 a.m. to 1 p.m.

DIAMOND

(From Page 1)

tune, and we would welcome the opportunity to work with you. We will have a local staff which will be supported by the flexibility and experience of our existing U.S. staff. This combination should be unbeatable."

In a related development, Geppi also disclosed that Pacific Distribution, a relatively new distributor of American comics in the UK, would suspend operations as a separate entity to join with Diamond in its Diamond UK Ltd. venture and that Michael Alculumbre, Pacific's founder, has been selected to manage the new company.

"Diamond has agreed in principle," Geppi said, "to purchase selected assets and liabilities of Pacific Distribution, in order to consolidate our operations. Michael's extensive background



(Pre-Raphaelite Persuasion continues on Page 6)

in business and his knowledge of the European comic market should provide the perfect complement to our existing systems, and we're confident that UK retailers will be happy with our services."

Diamond's new UK Distribution Center will be located in Middlesex (Greater London), England. The address is: Diamond UK Ltd., Unit 1, 45 Holloway Lane, West Drayton, Middlesex, England, UB7 0AE; Phone: 011-44-81-759-4334; Fax: 011-44-81-759-2494.

Flashback: 20 years ago

DC Comics adds an additional 16 pages to the comic-book industry standard 32-page package and increases the cover price from 15¢ to 25¢ with titles on sale in June 1971.

—Greg W. Myers

Flashback: 50 years ago

The Comet, created by Jack Cole, dies in *Pep Comics* #17, dated July 1941. The story features the origin and first appearance of The Hangman.

—Greg W. Myers

THE SPIRIT

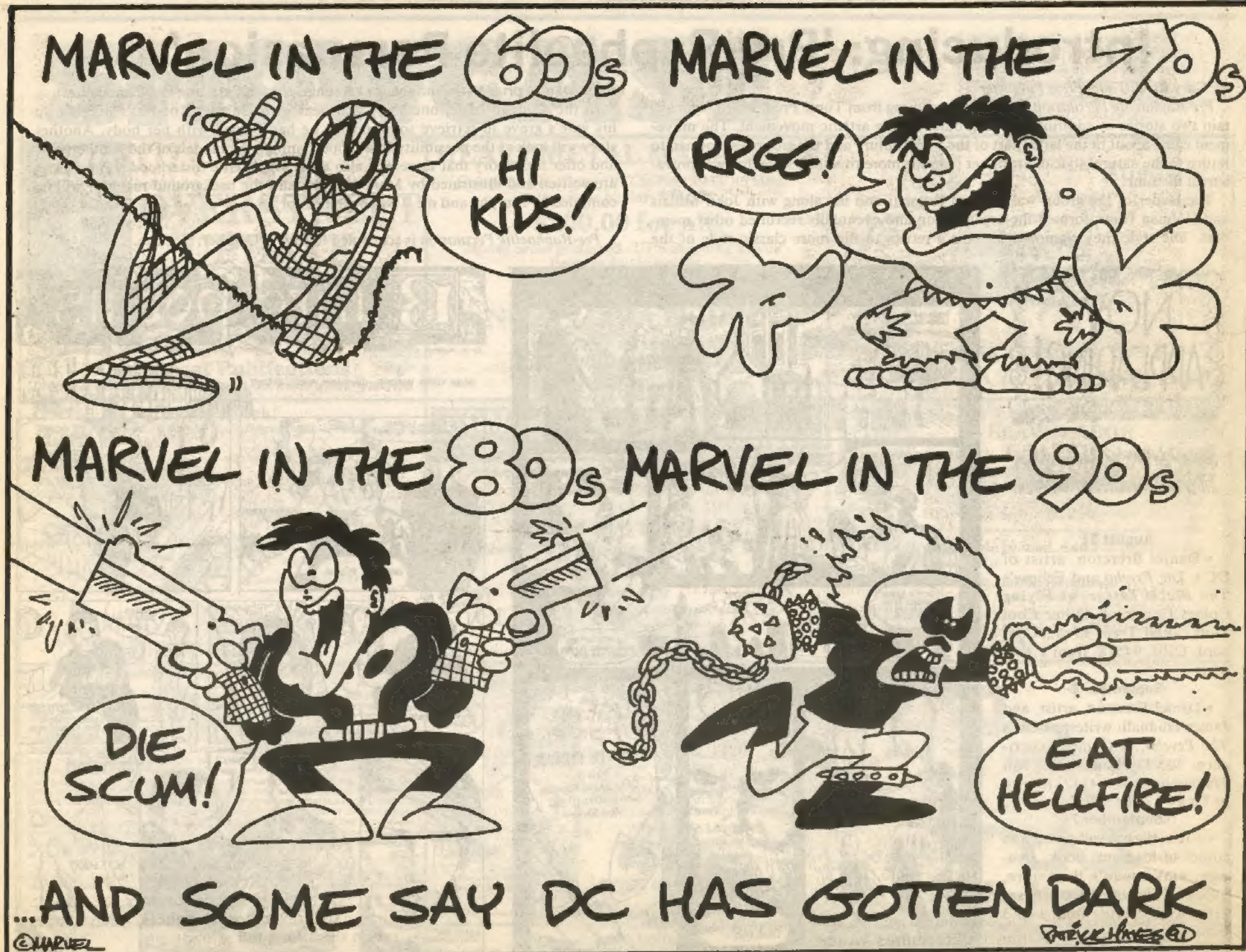


SAREE #12



Will Eisner





Editorial

By Don and Maggie Thompson

Here's more of an editorial potpourri:

• We've just received a couple of photographs from a reader who stamped his name and address on the back of each photograph and then stacked them on each other to send them to us.

And what happened is what *always* happens when people do this: The ink from the stamp came off on the photograph underneath it. And the ink can't be removed by any means at our disposal — including film-cleaner solvents.

When you write on the back of a photograph, why not type the information on a stick-on label and then stick that to the back of a photo? That's the way we try to identify the photos we take and file. Failing that, ballpoint pen works for some — though you have to be careful not to press so hard you damage the photo. Or — if you *must* stamp or use an indelible pen — put a sheet of paper between each photo or stack them back to back, face to face.

As a last resort, let the ink dry thoroughly before you stack the photos, testing it by rubbing your thumb over it — if it smears, it isn't dry. Photo backs are non-porous and it takes quite a while for ink to dry thereon.

• We're already planning on going for next year — as are several other comics industry people — and have discovered that some dates are set firmly for 1992 (for example, the Atlanta Comics Expo will be July 17-19; the San Diego Expo followed by the Comic-Con are Aug. 18-23). But others are still tentative. We remind convention organizers to let us know when they get their dates locked in for next year. Many companies, including ours, are already looking at convention budgets for next year and will be locking in their schedules soon.

• We note from *ABA Newswire* that the American Booksellers Foundation for Free Expression (founded in 1990) has begun a quar-

terly publication, *Free Expression Newswire* said the ABFFE was formed "to inform and educate booksellers, other members of the book industry, and the public about the deleterious effects of censorship; to actively promote and protect the free expression of ideas, particularly freedom in the choice of reading material."

Individuals can join the ABFFE as a contributor (less than \$25), member (\$25), supporter (\$50), patron (\$100), donor (\$250), or benefactor (\$500 or more); stores can join as a company and/or store member (\$100). Checks should be made payable to American Booksellers Foundation for Free Expression and can be sent to American Booksellers Foundation for Free Expression, 137 W. 25th St., New York, N.Y. 10001-7296.

• By the way, some comics shops are members of the American Booksellers Association (located at that same address); those who do not belong might want to look into joining that group, as well. They can write the ABA for more information.

• And this seems like a good place to acknowledge, congratulate, and thank Bill Cole. Three cheers and a tiger for Bill; this issue contains his 900th consecutive advertisement in *The Buyer's Guide for Comic Fandom/Comics Buyer's Guide*. Go thou and do likewise.

• Which reminds us that *CBG* #1000 will be upon us around Christmastime in 1992. It's something of a milestone, since no U.S. comics publication has ever attained four-digit numbering; there have been some British publications, such as the one featuring Rupert the Bear, which have been going since Gutenberg applied for a patent, but *Action Comics* and *Detective Comics* are our closest U.S. competitors in the issue-numbering game.

Looked at pragmatically, every issue of *CBG* attains a higher number than any other American comics publication, so we could be said to be publishing milestones on a weekly basis. Still, #1000 has a special glow to it. It's not too early to start making suggestions for what you'd like to see therein; we'd like to aim at material of lasting interest, since that's going to be the issue that more people *keep* than any other, ever.



Name Withheld

To Peter David:

While it is certainly a good thing that your "But I Digress" column touched "Emma" in such a way that she was able to recognize her own abuse and then begin her recovery, I take issue with the related material that made up the remainder of the column.

Although I'm sure your intentions are good, I can't shake the feeling that you are trying to present yourself as a hip, sensitive, "90s kind of guy." The reason I feel this is because of the way you spent an entire paragraph patting yourself on the back because "Emma" decided to share her story with you. I don't believe anyone who was genuinely sensitive, as you cast yourself, would do this. "I am honored that she trusted me — a stranger really — to

(LETTERS, Page 6)



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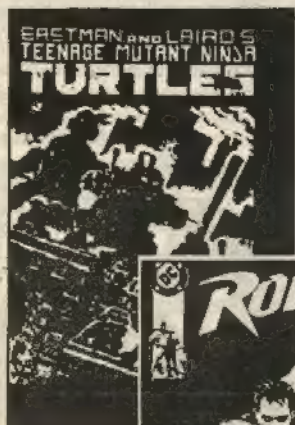
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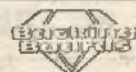
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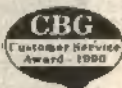
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LETTERS

(From Page 4)

receive her letter and her open confession...

Dewy-eyed hand-wringing like this says only one thing to me: "Look at me! Look at what a great guy I am!" Puffy self-aggrandizement about your latest project I can live with; puffy self-aggrandizement over a letter — especially this one — I can't.

Your description of "Emma's" letter as a "confession" was also disturbing. A confession? Of what? Your choice of words here indicates that you think of yourself as some sort of absolution for "Emma." Not so. "Emma" made her journey of recovery herself.

I also have problems with your use of the word "victim" as opposed to "survivor." ("Yes, 'victims' not 'survivors.' If you've been raped, you've been victimized. Let's not put a sunny face on it.")

Insisting on the use of the label of "victim" isn't going to somehow magically remove the stigma of sexual or emotional crimes. "Victim,"

no matter how you slice it, is hardly a word fraught with positive connotations; rather, the use of the word "victim" perpetuates the "damaged goods" attitude.

You are pontificating from a completely and gallingly uninformed position. One letter from a grateful reader does not make you a speaker for survivors, but that is certainly the way you are behaving.

I guess you're under the impression that "survivor" is some kind of Politically Correct lingo to remove or ignore the stigma of rape (or incest, or emotional abuse, or physical abuse). It's not. "Survivor" is word chosen by survivors for themselves. "Survivor" is a word that means "to live on" or "to live on (after the event)," and that is exactly what survivors do.

Calling a survivor a survivor is an acknowledgement of strength and courage in the face of incredible odds. Very often a survivor has to work against a society (and a family) who deny they were abused, and refuse to help because they are unwilling

or unable to deal with the reality of abuse.

Why do I feel so strongly about this?

Because I know the difference between being oppressed by shame from physical and emotional abuse and letting it ruin my life, and rising above it to begin living my life again. Because I'm a survivor.

Steven J. Getman
P.O. Box 446
Ovid, N.Y. 14521

In the Aug. 23 issue, in your discussion of President Bush's nomination of Judge Clarence Thomas to the U.S. Supreme Court, you derisively pointed out that Thomas has only "about 18 months' experience as a judge," and concluded "experience is no longer a requirement for being a Supreme Court justice."

However, appointing persons with little or no experience as a judge to the court is not a new trend, nor is it one limited to conservatives.

As Nicholas Van Hoffman pointed out in a nationally syndicated col-

umn, two of our nation's most famous justices had no judicial experience when appointed to the Supreme Court. Former Chief Justice Earl Warren had never been a judge. His previous positions had been as an attorney and politician (including serving as Thomas Dewey's running mate in the 1948 presidential election) before presiding over what many commentators consider the most liberal Supreme

Court in the nation's history.

Similarly, Louis Brandeis, considered one of the court's leading minds (as well as one of its leading liberals) was named to the Supreme Court because of his association with President Wilson and his national prominence as a litigator. He had never held any sort of public office (talk about lack of judicial experience).

If anything is responsible for (LETTERS, Page 8)



(Pre-Raphaelite Persuasion continues on Page 8)

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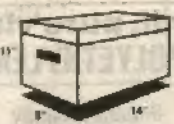
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**SIX ISSUES
PRESTIGE FORMAT**



LETTERS

(From Page 6)

unqualified candidates reaching the high court today, it would have to be the now-infamous confirmation hearings of Robert Bork. The people (including these eminent legal scholars Ted Kennedy and Joe Biden) who prevented Bork's confirmation also prevented candidates who'd written anything controversial from being nominated to the court for the foreseeable future.

I remember when Bork's nomination was being protested at Cornell University. I said to one of the organizers: "You might as well not fight it. Presidents always try to appoint justices who share their views. If Bork doesn't get on, Reagan's not going to appoint someone less conservative, just one who hasn't written or spoken out as much."

I was right. Eventually, Anthony Kennedy, who usually votes the

straight conservative line, was confirmed by the Senate.

Kennedy, although less-qualified than Bork, sailed through the confirmation hearings. The reason — he hadn't written or said anything that could get him in trouble.

That experience seems to have taught President Bush a lesson that he applied to both Justice David Souter and Judge Thomas: As long as the confirmation process is as politically charged as it currently is, a President chooses a candidate with little or no "paper trail." This attempt to avoid controversy has the somewhat ironic effect of perhaps making a lack of qualifications a qualification in itself.

[Perhaps a man with no qualifications will do as well as or better than a man with strong qualifications but, as Damon Runyon observed: "The race is not always to the swift, nor the battle to the strong. But that's the way to bet."]

Mike W. Barr

Don and/or Maggie's response to a reader's inquiry as to why artists become writers (8/16/91), was so phrased that some readers could have taken it to mean that writers have it easier than artists.

Sure, it's easy for a writer to script a crowd scene like the one described by Da/oM, but a conscientious writer wouldn't give a scene like that to an artist. Similarly, it's easy for an artist to take a two-person scene — a close, romantic moment, for instance — and leach every bit of drama from it by thoughtless panel layout and poor drawing (it's happened to me). But a conscientious artist wouldn't give artwork like that to a writer.

Some months ago an artist-writer (let's call them artist-writers, to put the proper emphasis on their skills) I was engaged in an exchange with wrote: "Comics are first and foremost a visual medium! Art is by that

nature more crucial than story."

That's an argument I hear all the time, and it's easy to understand why. The first thing you notice when you pick up a comic book is the cover — which is drawn. Then you flip through the interiors — which are drawn. A prospective buyer may stop to dwell over a particularly well-drawn piece of art, but he'll rarely stop to read a particularly well-written balloon. For years now, I've accepted this as the luck of the draw, due simply to the immutable fact that art can be comprehended more quickly than can story. If someone shows me art samples. I immediately know something is wrong if a supposedly normal human has an arm growing from the middle of his chest. If someone hands me a script, I have to sit down to read it before I'll know if the writer has made as severe a structural mistake as our hypothetical artist.

Very few can draw; very few can write. However, anyone can type, including most artist-writers. (I'll give the above-mentioned anonymous a/w credit: He maintains art is more important than story, and he keeps proving it, month after month.) There are a few talented artists who also write well, understanding story structure, pacing, dialogue, and characterization; them I might call writer-artists: Frank

Miller, Alan Davis, Dan Jurgens, and a handful of others. Unfortunately, artist-writers far outnumber writer-artists.

I've done an informal survey of artist-writers over the past few years, asking them how they came by their decision to write. The overwhelming majority told a horror story about a writer they had worked with, and decided they could write as well as (as one a/w put it): "that hack." Invariably, accompanying this story was some variation of the phrase "issue-long fight scene."

I agree, most a/w's can write stories that are as good as the absolute worst comics — and can do swell issue-long fight scenes. But should "My story isn't any worse than that one!" become the standard in comics writing? Unfortunately, it seems to have been adopted by default by companies which are quick to fire bad writers when they are "just" writers, but who readily embrace them when they are also artists. In the long run, of course, comics are damaged by this system, since the quality of the stories being told is taking a long-range nosedive. The system will continue to deteriorate as long as readers support pretty comics with banal stories, whether written by artist-writers or by "just" bad writers.

I sympathize with artists who have (LETTERS, Page 10)

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(Pre-Raphaelite Persuasion continues on Page 10)

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DAVE STEVENS

The Spider #1 Sells Out

Timothy Truman's Revamped Argosy Hero A Hit

The award-winning team of Timothy Truman, Quique Alcatena, and Sam Parsons—who brought fans the best-selling *Hawkworld* from DC—have done it again with *The Spider*. "The first issue is a complete sell-out," exults sales manager Beau Smith. "And we fully expect the next two issues to follow suit."

The series revamps the famed Argosy pulp hero, placing him into a grim milieu Truman calls "the 1990s according to the 1930s." *The Spider* is full of the sort of dark action which has made Truman one of America's preeminent comics storytellers, and plans are already afoot for a second Spider mini-series from the team in 1992.

"A few distributors may have copies of *The Spider* Book One left in their warehouses," Smith says, "but retailers had better move fast to pick up any remaining copies. Now might also be the time to place a reorder on Book Two."

Smith also notes that Truman's upcoming historical handbook, entitled *Straight Up To See The Sky*, should profit from the strong showing of *The Spider*. "Tim is on a roll," he says, "and Eclipse is very happy to be part of the ride."

The Spider Book Two is now on sale, and book Three is due in mid-September. The full-colour 48-page prestige format comic book retails for \$4.95.



BORN TO BE WILD

Eclipse Publishes Comics Anthology To Raise Money For Animal Rights

"Eclipse is proud to announce its participation in a benefit project, *Born To Be Wild*, a 72-page graphic album featuring many of the top talents of the comic and strip media, designed to raise awareness and funds for the animal rights group PETA [People for the Ethical Treatment of Animals]," editor Valerie Jones reports.

The anthology, scheduled for an October release, features art, stories, strips, and information on the serious issues involving the treatment and care of animals in our society.

"My only regret is that some of the wonderful contributions will be held for a second issue, as we are packed full at this point," says Jones.

Among the acclaimed writers and artists donating their work to the *Born To Be Wild* book are Bill Sienkiewicz, Steve Rude, Neil Gaiman, Moebius, Todd McFarlane, Steve Bissette, Grant Morrison, Jon J Muth, George Pratt, Jim Starlin, Terry Austin, Fred Hembeck, David Lloyd, Steve Leialoha, Norm Breyfogle, Trina Robbins, Jim Berry, and Jim Rhoads.

Sales of the book will benefit PETA, Jones says, but *Born To Be Wild* is "not intended as a hard-line polemic proselytizing for the group." Jones explains, "The writers and artists contributing to the project had a variety of opinions—and I tried to encourage that diversity. *Born To Be Wild* is our attempt to get people thinking, to help readers clarify their own opinions on animal rights issues."

Among the issues raised in *Born To Be Wild* are hunting, animal testing for cosmetic and medical purposes, the use of animal skins and furs as decoration, and eating meat as necessity or murder.

Featuring a full-colour painted cover by Bill Sienkiewicz, the comic-size paperback is produced by CETA (Creators for the Ethical Treatment of Animals). The \$10.95 graphic album is black and white with a colour insert and will be available through comics specialty stores, PETA, and directly from Eclipse Books.



Mike Grell's Bond Epic Collected In October

Permission To Die Puts Ian Fleming's 007 Behind Iron Curtain—And In Terrible Danger

Literally years in the making, Mike Grell's *James Bond 007: Permission To Die* will be collected in both soft and hardcover editions this October.

"It reads much better in one sitting," says distribution manager Ted Adams, "and it is Mike Grell at peak form. Retailers who wanted the story all in one lump will now have it on hand—and I expect it to do especially well through the Christmas season."

When Dr. Erik Widziadlo offers England his revolutionary satellite launching technology, the price he asks is merely the retrieval of his niece, left behind the Iron Curtain when he defected to the U.S. following the 1968 Soviet invasion of Czechoslovakia. The British authorities call in 007 to facilitate the exchange, but Bond's simple escort mission soon turns deadly. From knife fights to helicopter duels, Adams notes, this is "Bond at his best."

Produced for Eclipse International by Acme Press, the 144-page full colour paperback retails for \$14.95. The hardcover edition, with dustjacket, retails for \$32.95.

CORRECTION

Last week's Page Nine and the *Eclipse Extra* newspaper distributed at the San Diego Comic-Con contained an error in the complete listing of Eclipse's soon to be released *Comic Book Creators Trading Cards*. Included in the listing is Tom DeFalco, editor-in-chief of Marvel Comics. Although DeFalco has been very helpful in encouraging Marvel personnel to participate, he will not be included in the set himself.

Left off the list is Chuck Dixon, scripter of *Airboy*, DC's *Robin*, and a host of other titles. Both Dixon and *Robin* penciller Tom Lyle, it has previously been announced, will be autographing 500 cards to be randomly inserted in the trading card sets.

THIS IS FIT TO PRINT NUMBER

380: One of the most surprising things about the abortive coup in the Soviet Union was that virtually all the news media referred to the coup-makers as "right wingers." They were also called "neo-Stalinists," "totalitarianists," and "hard-line Communists."

In Central America the term "right wing" is applied to wealthy political parties and military units that fund death-squads, censor the press, and murder democratic reformers.

In Europe the term "right wing" is associated with racism, anti-Semitism, opposition to free trade, and with violent, pro-fascist nationalism.

The Central American, European, and Soviet models of "right wing" are largely similar. What they have in common is press censorship, use of extra-judicial physical coercion to enforce totalitarian political rule, and the ownership of land and industry by either the state itself or by a state-subsidized ruling class.

During the Soviet coup attempt, the media characterized Boris Yeltsin as a "democratically elected leader," Mikhail Gorbachev as a "moderate" and these two, plus Edvard Sheverdnaze, as "reformers" and "fledgling free-market capitalists." In contradistinction to the coup-making "right wing," they constitute the "left wing" of Soviet politics.

In Europe and Central America, as in the Soviet Union, the words "left wing" and "reformers" describe those who support social welfare programs (such as universal literacy and medical care), favour a free press, and demand democratic elections.

Strangely, although in America "left wing" has a meaning not too different than its use elsewhere in the world (it stands for a free press, for elimination of coercive force from the democratic political arena, and for support of social aid programs), here "right wing" is reversed in meaning. It does not refer to death-squads, fascists, or neo-Stalinist

Communists; instead it encompasses a spectrum ranging from "small-government" and "states-rights" Republicans to fanatical "anti-communists." Even weirder, the American "right wing" persists in calling totalitarianists "left wingers," when they manifestly are not.

The illogic of this, especially in the face of the Soviet media's description of the attempted anti-democratic coup as "right wing," is significant because it shows how semantics can be used to drive people from rational thought into reactive hatred and name-calling.

Some of my best friends are "right wing" Republicans, but I doubt they applauded the attempt by the KGB and the military to overthrow the Soviet government and oust the freely-elected Russian president. Their "right wing" plans do not (I hope!) call for press censorship, state-run industry, and police control of everyday life.

I think it's time for the American "right wing" to examine why it proudly bears a self-applied label identifying it with the worst scum in the world, coup-makers, military dictators, and coercive totalitarianists of both the fascist and the communist persuasions.

I think it's also time for America's "left wing" to stop meekly acceding to McCarthyite accusations that the "left" supports totalitarian ("communist") rule when it does not. It's time for the democratic "left" to stand tall, as "left wing" Boris Yeltsin did in Russia.

As a left wing Democrat I rejoiced to see the Soviet constitution and the Russian presidency upheld during the recent struggle.

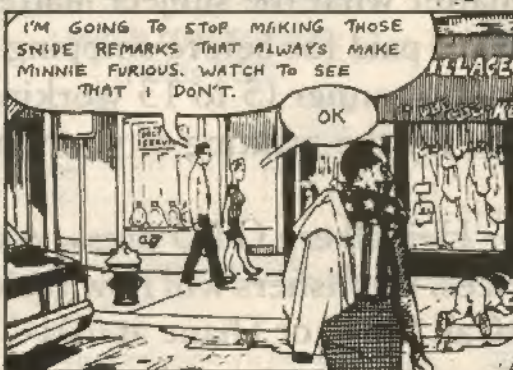
As a left wing Democrat I admonish the Soviets to establish a multi-party democracy and swiftly free the three illegally annexed Baltic nations.

And as a left wing Democrat I also demand the U.S. hold plebiscites allowing Puerto Rico, the Virgin Islands, and Washington, D.C., to choose statehood or independence. Remember, folks: taxation without representation is tyranny.

Heading this time by T. J. TOBOLSKI.

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DAVID CHELSEA IN LOVE CHAPTER 24: THE FOURTH OF JULY



Note: This "daily" strip is based on the same love affair depicted in greater anatomical detail in **DAVID CHELSEA IN LOVE**, a four-part graphic album forthcoming from Eclipse Books.

PAGE
9

LETTERS

(From Page 8)

been burnt by bad writers, but that doesn't mean bad writing should become the standard.

On the issue of income, Da/oM says: "a prolific writer can make a lot more money than a prolific artist." It's possible, sure, but again, from the language used one could infer this is a more common occurrence than it is. In fact, the factors that make up a comic-book creator's income nowadays are so divergent that a blanket statement on who makes more than whom would be irresponsible.

Let's talk a little about that, beginning with the inequity in pay between a writer and a penciller. (The word "inequity" is used simply as a statement of fact, rather than a rallying cry.) I've been stumping for some time for the practice of *Mad* to become the industry standard: Writers and artists are paid the same, acknowledging that story is as important as art. However, most artists wouldn't stand for the cut in

pay, if their rates were lowered to those of writers, and the companies would cry poverty if asked to increase writers' rates to those of artists. Therefore, I expect the *Mad* practice to become the industry standard the day after Nixon admits he is a crook.

Too, the writer is still the only member of the team who begins by staring at a blank page; this is as true for artist-writers as it is for "just" writers (even a script altered by the penciller is an alteration of an existing script).

Mention is often made by artists that the royalty rate for writers — at least at DC — is higher than that for pencillers or inkers. First, a higher royalty rate means nothing, if a comic book isn't making royalties. Second, while the royalty for the writer may be higher than the royalty for the penciller or the inker, it's lower than the royalty for the penciller and the inker, which could be construed as unfair — after all, it takes a penciller and an inker to deliver full art (even if they're the

same person), but the overwhelming majority of stories are written by one writer. If two writers split, say, plot and dialogue chores, their royalty is similarly splintered. Shouldn't the writer's royalty be equivalent to that of the penciller and the inker? (In other words, shouldn't the royalty for the writing team be equivalent to the royalty for the art team?)

And let's not forget that artists — pencillers and inkers alike, and only pencillers and inkers — receive the original art back, which they can then resell for as much income as the market will bear, sans the government's extortion. In a truly equitable system, writers and letterers would both receive some portion of the originals, since the finished page couldn't exist without them. (I tried like hell to include colorists in this category, but couldn't, since most comics coloring is still done on stats, not on the originals. Let's give them a raise across the board to compensate.)

Indeed, Marvel did return two or three pages of originals per issue to

writers until the practice was dropped, at which time Jim Shooter instituted an increase in writers' rates for every writer working on a series.

I don't expect any of these issues to be addressed by publishers (unless the word "no" is to be considered an "address"). Nor do I wish to denigrate the many conscientious artists working in the comics business. It's simply my intent to point out to

readers and artists alike that the life of a comics writer — at least, that of a conscientious comics writer — is not the effortless license to print money it might seem from Da/oM's answer.

A discussion of whether words or pictures are more important in comics is a false issue, for the correct answer is "neither." Only by words and pictures working in tandem do

(LETTERS, Page 12)

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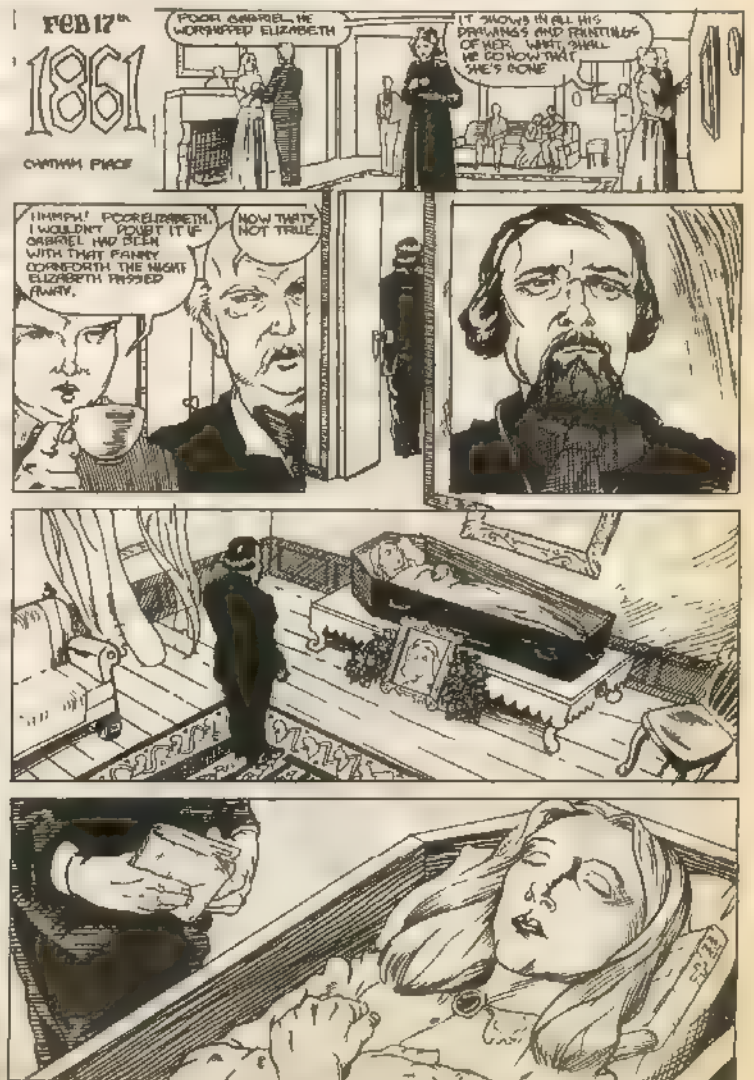


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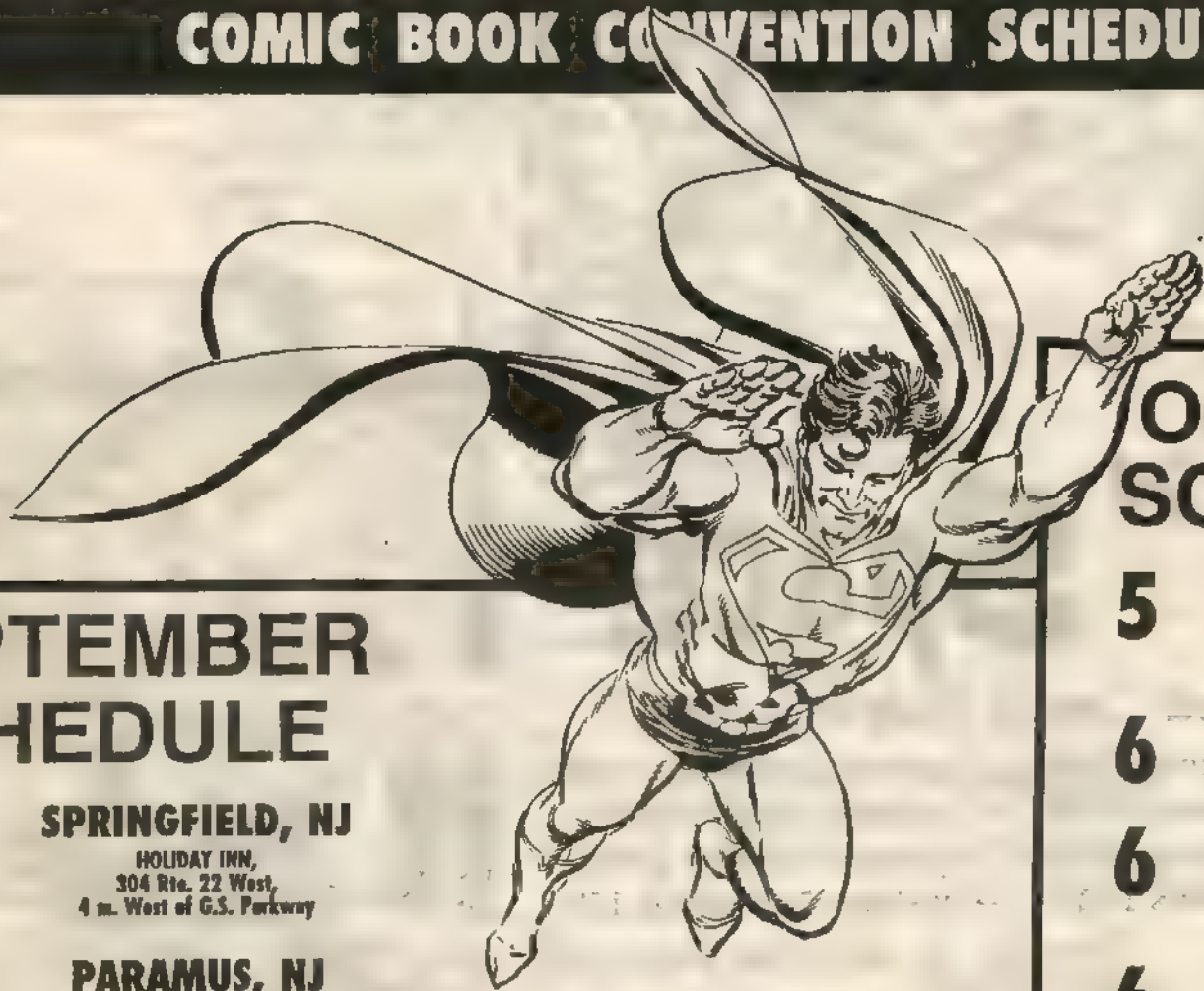
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22 **NORWALK, CT**
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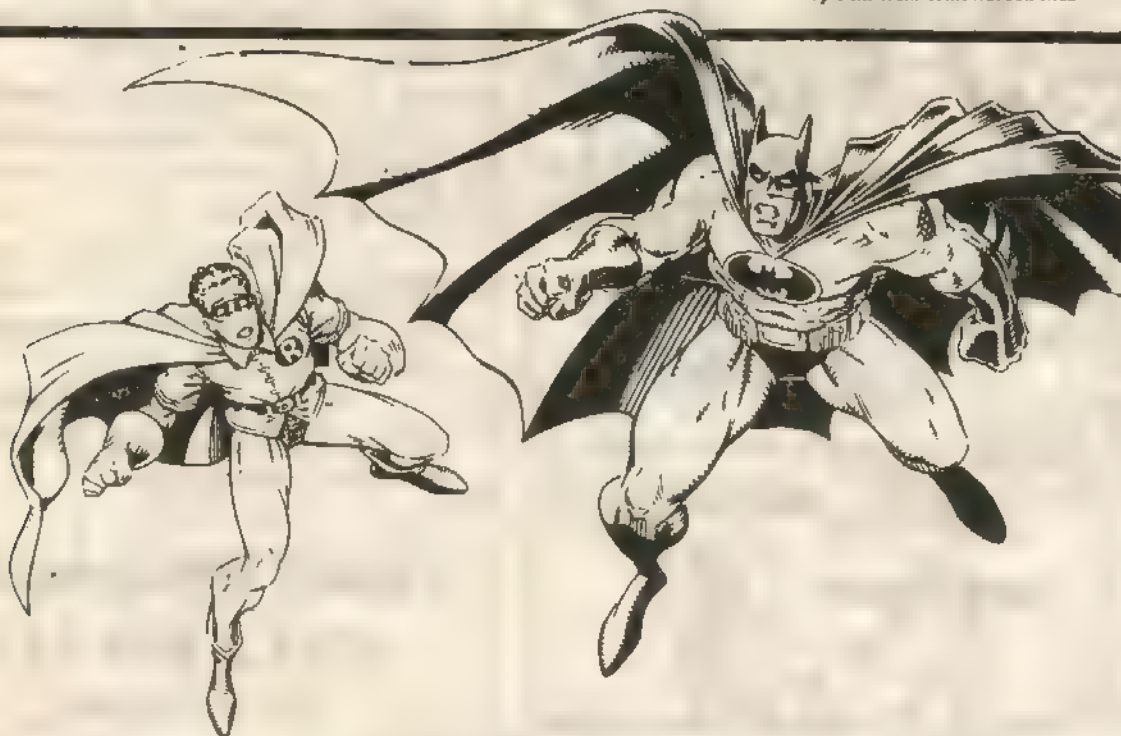
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LETTERS

(From Page 10)

We get comics, only by a writer and penciller working in tandem do we get stories told visually. A comic book without a story is just a bargain-priced poster book, and a comic book without art is just a flimsily printed prose story...

...which I may be writing a lot more of, once this hits print.

Your obit for actor James Franci-

scus in the 8/9/91 CBG made no mention of my favorite work of his, the TV series *Longstreet*. Aired for only the 1971 season on ABC, Franciscus played the title character, an insurance investigator blinded in the explosion that killed his wife. It was adapted from the Duncan MacLain novels of Baynard Kendrick by Sterling Silliphant and occasionally guest-starred Bruce Lee.

(LETTERS, Page 14)



(Pre-Raphaelite Persuasion continues on Page 14)

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by Lynn Johnston



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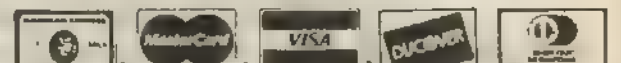
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LETTERS

(From Page 12)

To jump back even further, the 7/19/91 *CBG* contains an impassioned letter from a Wendell Gee against capital punishment. Impassioned, yes; thoughtful, no. He writes: "Justice is never served by the taking of a person's life." Killing a convicted murderer — and here I speak of those killers against whom the proof is irrefutable — won't bring the victim back."

No, but it guarantees they'll never kill again. Some may scoff at this, asking what the odds are that a convicted killer, under lock and key, will ever be able to escape and kill. Every few years, I read about another attempt by Charles Manson to secure parole, and my blood runs cold at the idea of parole being even considered for this creature. And even assuming Manson's escape to be impossible, my jaw tightens whenever I think of my tax money supporting this monster.

Gee also writes: "everyone becomes a victim, when the state

kills." This is heartfelt, I'm sure, but utterly without meaning by an objective standard. I feel much more a victim while Manson still lives.

He continues: "We should lament the violence that is used to snuff the light out of anyone, whether through war or capital punishment." I lament the fact that capital punishment is necessary but feel constrained to the point that the efforts used to kill a convicted murderer are not violence (initiated force); they are self-defense. Society has the right to remove killers from its midst, not because it will restore their victims, but because society owes it to its members who respect the rights of others to assure each of us that infractions of the rights of others will be punished in kind. Contrary to the teachings of virtually every modern philosophy, an individual is responsible for his actions. I didn't cheer when I learned of Ted Bundy's execution, but I did feel better about facing another day.

[We thought it was clear that we were expressing the opinion of many

artist-writers when we said that it was easier to write than draw. We apologize that we were not as clear as we had intended.

If you are incensed to the point of demanding the death penalty at the comparatively small amount you pay for keeping Charles Manson incarcerated, what punishment would you wreak on the savings-and-loan bandits who are costing you far, far more? Do you favor capital punishment for Neil Bush? Doesn't it seem just a tad extreme to favor killing someone to save you a couple of bucks a year in taxes?

Incidentally, most of the mail in response to Wendell Gee's letter has been from people who are advocating the use of capital punishment as revenge. Should the government be conducting vendettas for its citizens?

Currently, there is some hullabaloo in our state because James Dahmer, a Milwaukee resident, has confessed that he slaughtered (and apparently partially devoured) 17 people, many of them juveniles. The knee-jerk reactionaries are demanding the death penalty be instituted regardless of the facts that (a) it wouldn't apply in this case because you can't institute a penalty after the crime has been committed, and (b) the guy is clearly insane and, therefore, ineligible for the death penalty, anyway.

Similarly, fear of the death penalty would never have deterred such an extreme nuisance, so what purpose is served?

Kim Metzger

115 N. Elm Street
Columbia City, Ind. 46725

I just saw my costuming column in the latest *CBG* and thought I'd better send this letter right away.

As some may suspect, there was a slight typo at the beginning of the column that undoubtedly caused some confusion. Where the column reads "In 1986," it should read "In

1966." This, I hope, will clear things up for some people. Specifically, they should know that, by 1986, Castle of Frankenstein had, sadly, been dead for more than a decade. Also sadly, in 1986 I was not 12 years old. At that time I was still working for *CBG*, and Krause Publications was not then (and still isn't,

as far as I know) in the habit of having pre-teens as editorial staff.

Cassandra Cooke

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(LETTERS, Page 16)



(Pre-Raphaelite Persuasion continues on Page 16)

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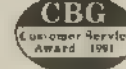
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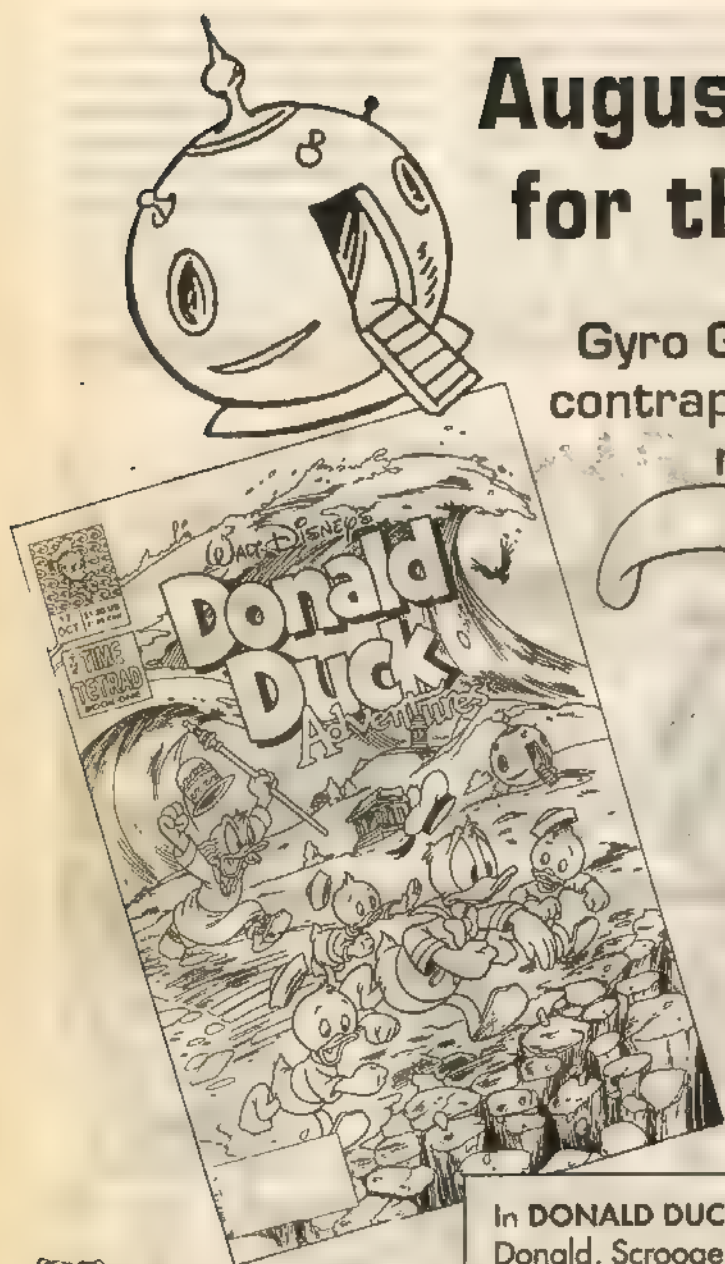
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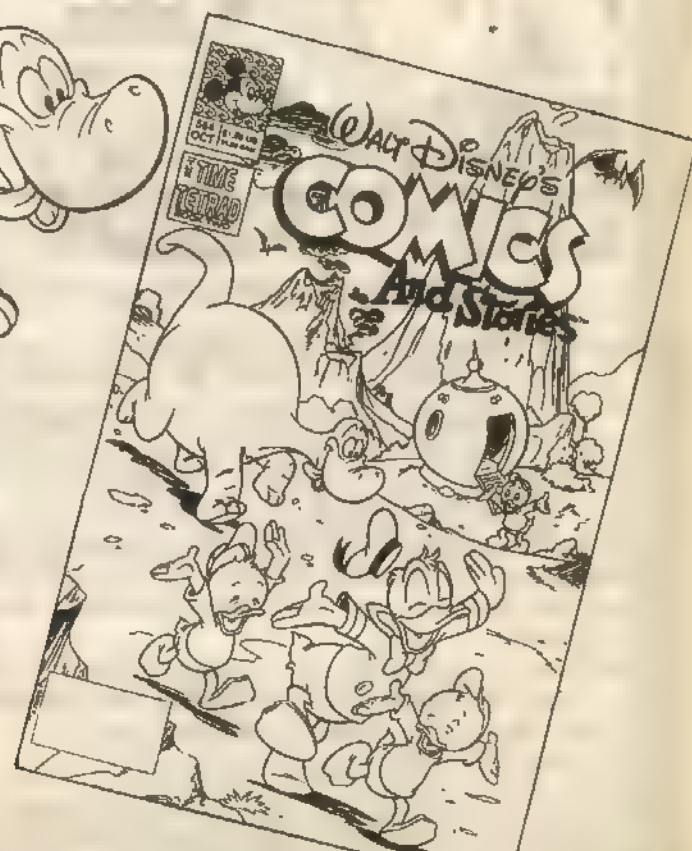
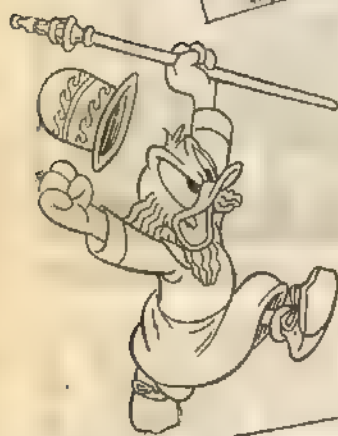


August is Time-Travel Month for the Entire Duck Family!

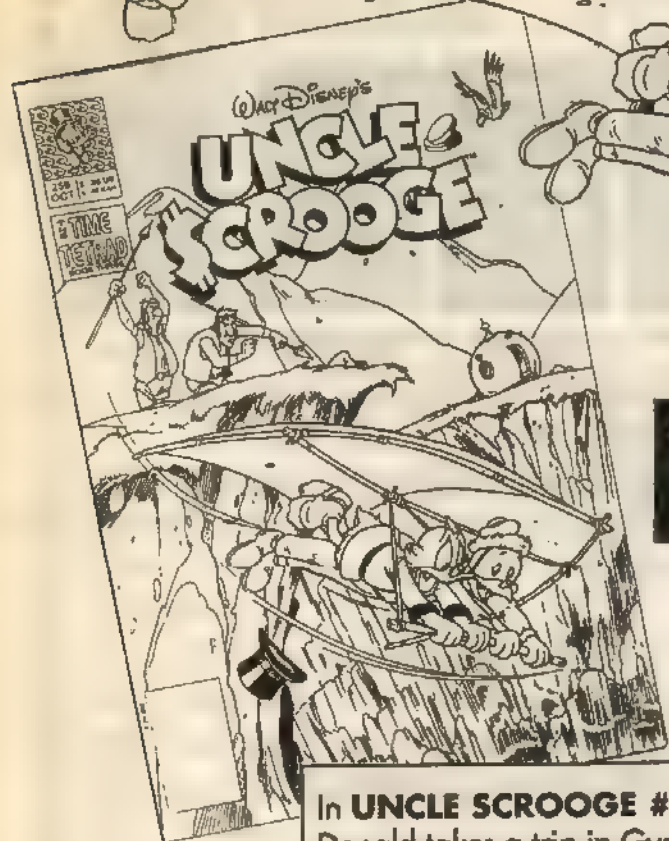
Gyro Gearloose has created a time travel contraption that takes them all in search of more than they bargained for!



In **DONALD DUCK ADVENTURE #17** Donald, Scrooge and the boys go back to the Lost Continent of Atlantis- and find an ancient city built entirely of gold.
Are they the reason it was lost?



In **WALT DISNEY'S COMICS AND STORIES #564** Donald and the boys go back in time where they find Dirk the Dinosaur and bring him back to Duckburg.
Will it ever be the same?



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Will they be able to reach him in time?

THIS MONTH, the members of the Duck family have the adventure of a lifetime in Gyro's Time Machine.



Once again, Gyro fires up the time machine in **DUCKTALES #17**. When Magica De Spell shows up in her own time machine, it's Launchpad who ends up on the hangman's gallows - in the Klondike!?!
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LETTERS (From Page 14)

the experiences of female comics fans in comics shops. I am a 30-something fan who has been collecting comics for more than 18 years. I have visited comics shops around the United States and the world. I used to get funny looks and somewhat patronizing comments in the '70s, but not recently. Perhaps I'm more thick-skinned than I used to be, or, I hope, store employees are becoming used to a more diverse customer base. It's notable, though, that two of the three stories I patronize regularly are managed and staffed by women: Beetle Enterprises in Waldorf, Md., and The Paperback Exchange in LaVale, Md.

I agree with Lyne Johnson's letters about the "darkening" of popular heroes. I've been a fan long enough (though not as long as you) to see a lot of trends come and go: anti-war themes, anti-establishment themes, token ethnic themes, militant feminism themes, etc. I suppose, at its worst, the darkening is just another theme, but at its best it is an expanding and deepening of the character and his/her environment.

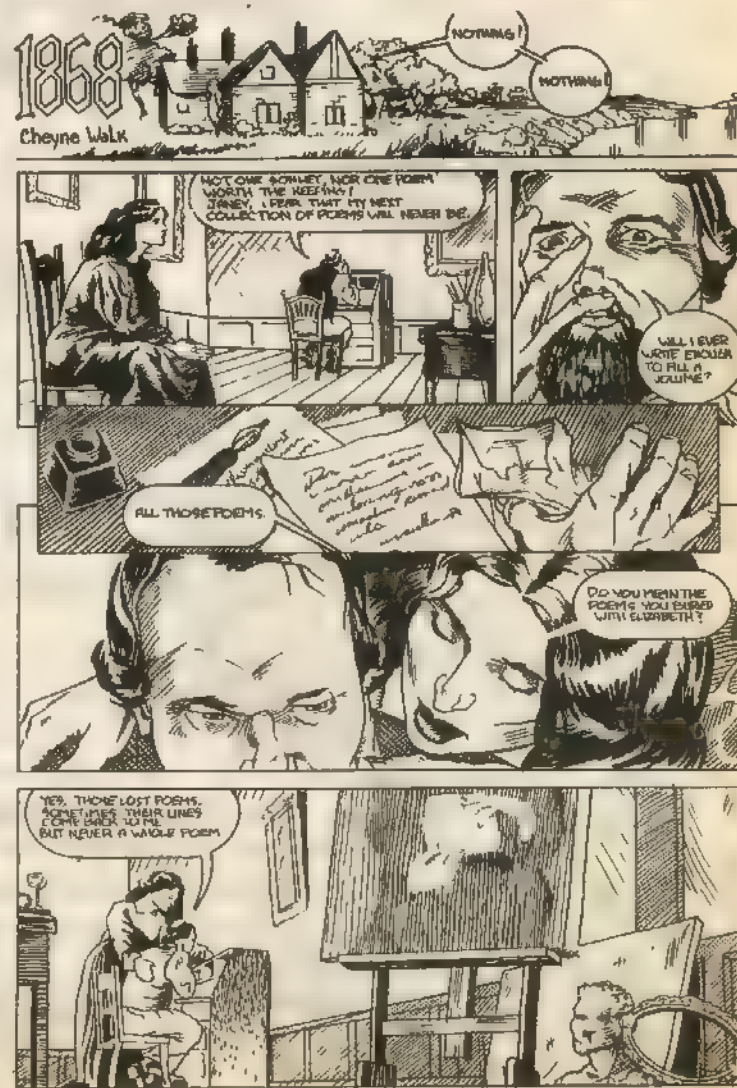
I remember when most DC characters went through their silly phase and ever more elaborate "stutts": The Batman Family and their obsession with preposterous gadgets, Lois Lane and her super-schemes to gain Superman's attention (and his unbearably smug putdowns), Green Arrow and his collection of *deus ex machina* gadget arrows, Wonder Woman and her invisible plane and amazon super-science inventions, the goofy adventures of Sandman and Jed.

The idea behind darkening the heroes was to add dimensions to the characters (not reality). Hawkman, for example, is now a far deeper and more resonant individual for having

the determination and inner strength to grow from a rather despicable character to a true hero, rather than always having been a bland do-gooder. Oliver Queen was originally portrayed as a hot-head with a chip on his shoulder. The newer version is an impulsive man struggling with his encroaching age and the realization that moral choices are not always clear-cut and that there are few easy or unambiguous victories in

the world. Superman has a wise and loving family and a wonderful relationship with Lois Lane based on mutual faith, hope, and trust. Wonder Woman has lost a rich personal history but has gained a unique cultural milieu and a profound effect on the lives and souls of the people in her orbit. As for the original and modern Sandman titles, there is no comparison.

(LETTERS, Page 18)

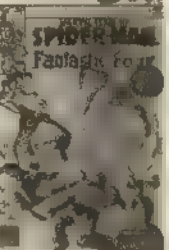
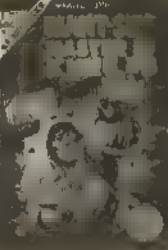


(Pre-Raphaelite Persuasion continues on Page 18)

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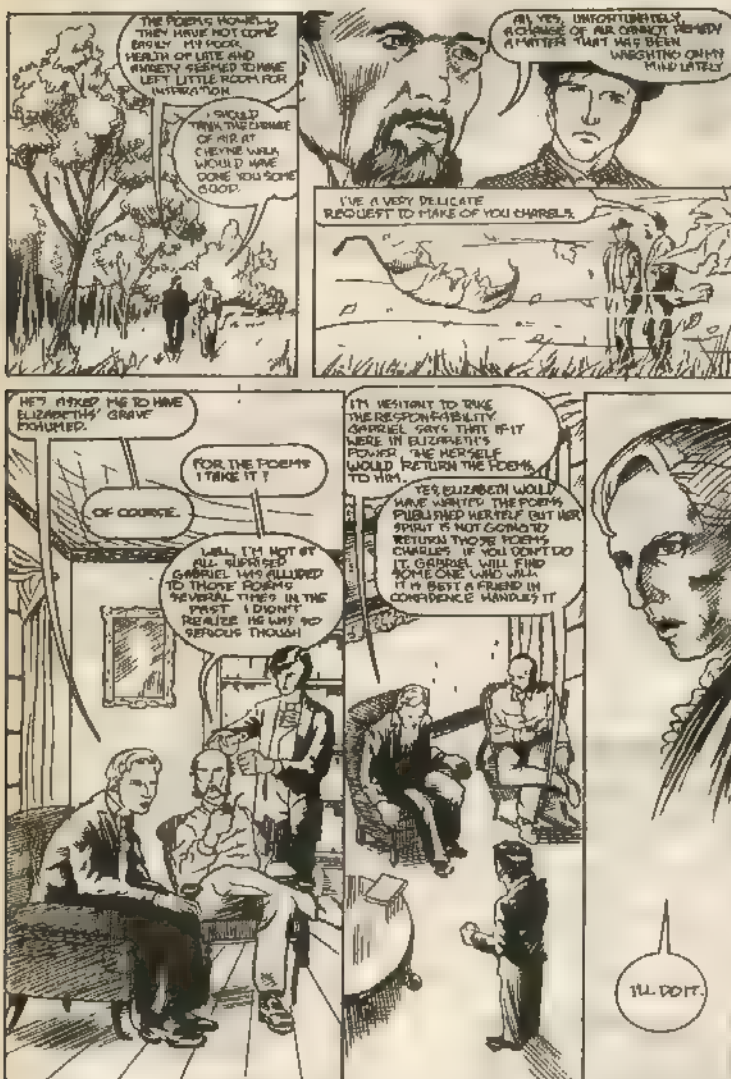
									
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(Pre-Raphaelite Persuasion continues on Page 19)

The Moench-Gulacy issues are so vivid in my mind, I can still see them. S.H.I.E.L.D. was investigating a heroin pipeline into Europe entering through the south of France, the story was set against the backdrop of the Cannes Film Festival. One image I remember best was a stunning double-page spread of a crowd scene in a plaza overlooking a marina. Among the recognizable faces in the crowd were Clint Eastwood, Peter Falk, Catherine Deneuve, Sean Connery, Jasper Sitwell (still my favorite agent), Whitney Frost, and La Contessa. The story eventually segued

into an assassination plot led by Scorpio against a visiting dignitary set in Monaco. They were wonderful issues; it really hurts that I can't dig into my collection and read them again.

[What really hurts is that Doug, Paul, Jim, Neal, and George don't get royalties from dream sales.

What few changes are made in many Marvel storylines almost never seem to be permanent. The Torch's marriage, for instance, will soon be nullified — or perhaps Skrullified.]

Steve Gerber
Burbank, Calif.
Just a quick note in response to Mike Richardson's guest editorial on the use of the term "independent publishers."

Mea culpa. I coined it in a Destroyer Duck letter column. The term had its origins in the distinction commonly made in Hollywood between the major studios (or just "the majors" for short) and the independent production companies (the "independents" or "indies," as (LETTERS, Page 19)

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LETTERS

(From Page 16)

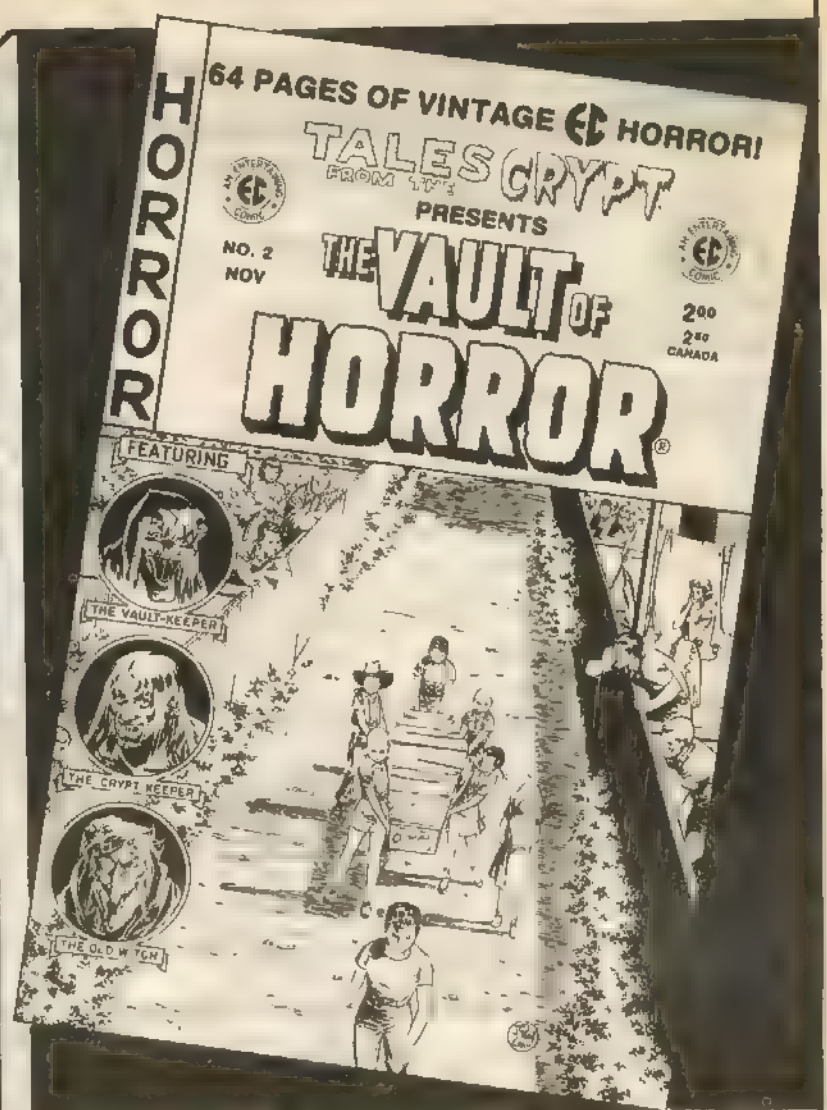
It's a different story at Marvel. There, the emphasis is on heavy merchandising, rather than character evolution, with the possible exception of The Hulk. Profound changes seem to be centered on costume designs. There are new directions in story lines, of course, such as in The Avengers, Spider-Man, or The Ubiquitous X-Men. Peter Parker did get married, as did the Torch. What's lacking is a sense of real, lasting growth in the characters; what passes for it is usually a different approach in character "shtick," as in The New Mutants' metamorphosis into X-Force, with an increase in adolescent macho posturing, more driven by merchandising concerns than anything else. This is oversimplification, of course, since DC derives a tidy sum of money from character merchandising, and The X-Men, Daredevil, Spider-Man, et al. often deliver solid, entertaining story lines.

I don't mean to slight other publishers, either, some of which just generate product but many of which produce titles that are truly a labor of love. Unfortunately, love's labor's often lost in the marketplace, and spin-off merchandising is meager and confined to fandom (Teenage Mutant Ninja Turtles proving the classic exception to the rule).

Robert Loren Fleming's letter called for others on comic-book dreams. Remember when this was a theme in Cat Yronwode's columns? I never wrote to her at the time, but I frequently have vivid, fun dreams, occasionally with comic-book themes. Sometimes, I will dream a live-action movie with my favorite stories and sometimes I will be drawn into the plot as a character, but my favorites (speaking as a long-time fan and collector), are when I get to read some terrific comic-book issues that never were in waking life: a George Perez run on X-Men, a three-issue run of The Fantastic Four written by Jim Starlin and drawn by Neal Adams in which the FF get drawn into an internecine political struggle in the Kree Empire, and a positively awe-inspiring run of S.H.I.E.L.D., circa the late '70s, written by Doug Moench and drawn by Paul Gulacy.

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LETTERS
(From Page 18)

they're commonly referred to in trade publications).

The reason for its coinage was to eradicate an even more destructive terminological albatross that had been draped about the necks of everyone other than Marvel and DC: "alternative publishers."

I agree with Mike that the term has utterly outlived its usefulness. In today's market, with many new publishers' comics selling as well as some Marvels and DCs — and especially now that the major talents in

the industry no longer ping-pong exclusively between those two imprints — the distinction is unnecessary and probably harmful.

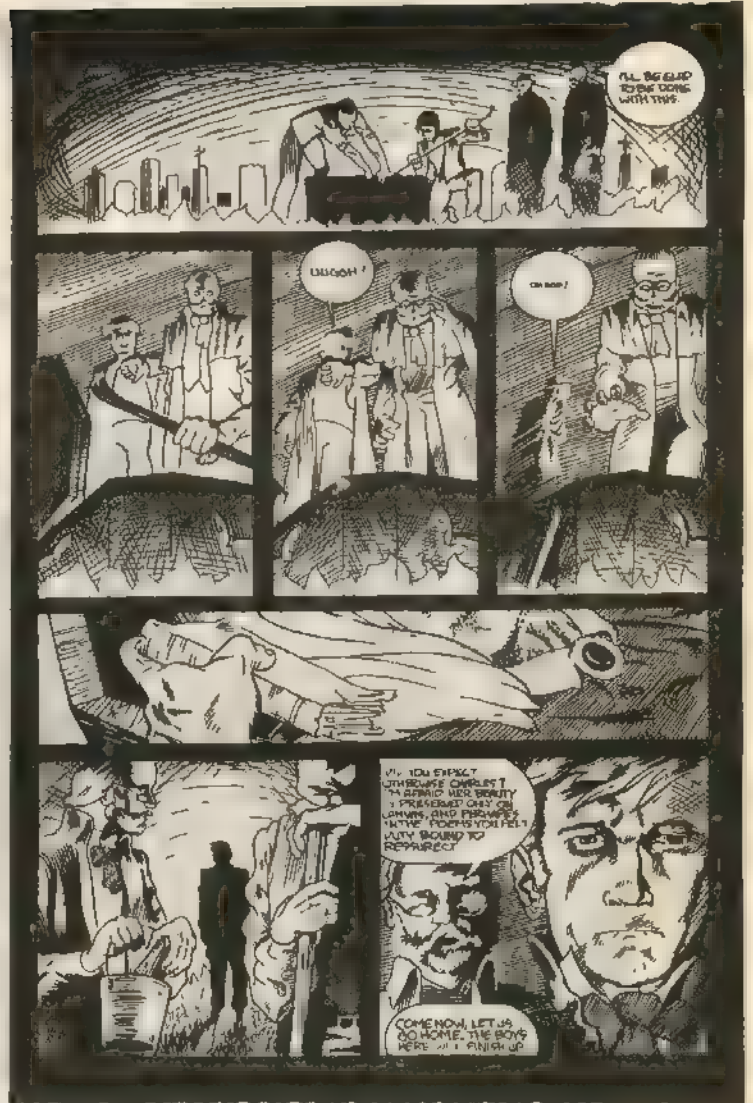
Besides, who ever heard of an Independent Zombie?

Christian McDaniel, MSW
Napa State Hospital
Center for Youth-Program 6, M-5
2100 Napa-Vallejo Highway
Napa, Calif. 94558

I am a psychiatric social worker at Napa State Hospital involved in a treatment of severely emotionally

disturbed boys and girls who range in age from about 8 to 13 years. These children live at the hospital in a long-term treatment program because they have not been able to be treated in "less restrictive" settings, for example, in the homes of their families, foster care, group homes, outpatient treatment, community hospitals, etc.

Often these children are the survivors of severe emotional, physical, and sexual abuse and, perhaps not surprisingly, have behavioral problems that makes community living situations untenable for them. Our



(Pre-Raphaelite Persuasion continues on Page 20)

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average stay is about 12-18 months, after which these young people are moved on to some of the alternate living arrangements and programs I have mentioned. Some of the children we treat leave the hospital, continue to recover, and go on to lead lives of quality and productivity.

We are a public service setting, i.e., a state hospital, and have undergone incremental budget cuts over recent years and are faced with many more in the proposed budget by our current governor and legislature. While this situation is certainly not unique to California, it is significant enough now to threaten our ability to comprehensively treat the children in our charge.

Given the scenario I have described, I and others are trying to find creative ways to develop resources to support our treatment efforts and to reward or normalize the lives of these children. Therefore, I am requesting that any publishers, distributors, and individuals reading this letter donate comic books from their inventories that are damaged, unsaleable, etc., but which are still readable.

I have gone through my own collection and have weeded out the comic books which are no longer significant to me personally, particularly more juvenile titles. The comic books which are most popular with these children are Disney, Archie, Harvey, and some super-hero titles aimed at a younger audience.

However, remember that these children are often developmentally delayed, i.e., reading and maturity levels lag behind those of children without their psychiatric problems.

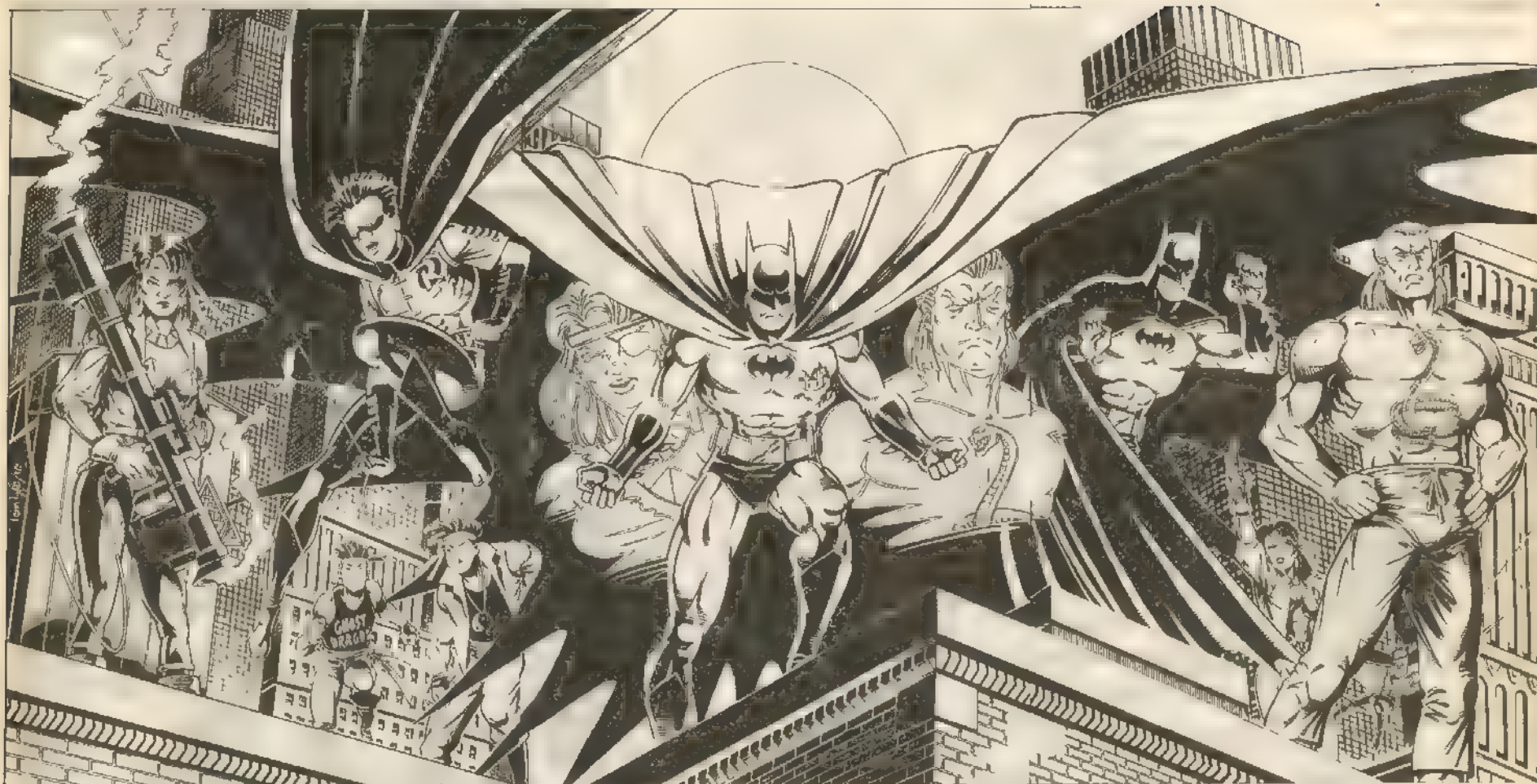
Multiple copies of a title are not a problem, as we have roughly 110-120 children and adolescents in our program.

My suggestion would be to ship these books at the cheapest rate possible (i.e., USPS book rate) to my work address.

Any donations would be tremendously appreciated and would really brighten up the lives of these young people. I promise to give an update on the success of this request in the near future. Thank you very much!

Flashback: 45 years ago
Al Vermeer's comic strip *Priscilla's Pop* begins Sunday, July 7, 1946.

—Greg W. Myers



You may not have noticed, but the covers of *Batman* #467, #468, and #469 link together to form a triptych. We have assembled the picture for you above; to

see it in color, you'll have to get the actual comic books. The cover art is by Tom Lyle.

© 1991 DC Comics, Inc. Used with permission

Minnesota benefit art auction has more than 100 art pieces

The Chicago ComiCon "Art You Can Read" benefit auction of comic art has become too large for one convention, said auction organizer George Hagenauer. As a result, the Min-

nesota Comic book convention to be held Sept. 21 and 22 will feature Minnesota's first comic art auction benefitting three major adult literacy programs: the Minnesota Literacy Council, Chicago Literacy Council, and Literacy Volunteers of Chicago.

The past two years the event at the Chicago ComiCon has received more art than can be auctioned at one convention even after adding a second auction, Hagenauer said.

"A number of collectors, artists, and dealers donate during the ComiCon. Since, without advance publicity, these pieces may sell for lower prices, we started saving them for the next auction. After three years, it's obvious that we need yet another auction," he said.

The result was the idea of spreading the auction over two

conventions — the Chicago ComiCon and the Minnesota Comic Book Convention. The First Minnesota auction will be held Sunday, Sept. 22, during the Minnesota Comic Book Convention at the Thunderbird Hotel in Bloomington, Minn.

The proceeds will benefit the Minnesota Literacy Council which provides free instruction yearly to more than 14,000 adult new readers, the Literacy Council of Chicago, and Literacy Volunteers of Chicago.

While the auction is in late September, the bidding starts with the release of the catalog. Usually, 30% of the high bids are placed by mail or phone by collectors from all over the world, Hagenauer said. Catalogs are available from Hagenauer at 4906 N. Winchester, Chicago, Ill. 60650 (312) 561-9190. The

advance bidding period closes around Sept. 3 when Hagenauer moves to Madison, Wis.

Included in the auction are: a Simpsons poster autographed by Matt Groening with an original drawing of Bart, art from Archie, *Star Trek* comic book art, a Teenage Mutant Ninja Turtles drawing by Chris Ecker, a limited edition Garfield print signed by Jim Davis, and numerous examples of Batman, Superman, and Spider-Man. In addition to original art the auction also features a limited edition "platinum" Spider-Man, a set of Dark Horse comic cards signed by more than 25 artists (limited to only 10 sets), and a signed *Far Side* book by Gary Larson.

"Art You Can Read" is possibly the most democratic charity auction in the country," Hagenauer said. "In the Chicago auctions, bidders range in age from 7 to 70 and compete for pieces that cost anywhere from \$10 to

thousands. The auction's diversity adds to the fun.

"We'll have major collectors competing for the Simpsons, Garfield, and the 1914 animation art. On the other hand, you'll have kids competing — often against adults — for the super-hero art.

"Owning original comic art transforms people's attitudes towards comics. They suddenly become aware of the creative work involved."

The auction sets no minimum bids on any pieces. Most pieces sell between \$10 and \$35, he said.

Flashback: 15 years ago

The work of Frank Brunner, Scott Shaw, Steve Leialoha, Michael T. Gilbert, Mark Evanier, Dave Stevens, and others is featured in the Star*Reach Publications title *Quack!* #1, July 1976, edited by Mike Friedrich.

—Greg W. Myers

LOST

(From Page 1)

weekly release schedule, because so many people are anxious to see this series."

Issue #1, "Seduction of the Innocent," brings readers into the story three years after the conclusion of the TV series that starred Guy Williams as John Robinson, June Lockhart as Maureen, Bill Mumy as Will, Angela Cartwright as Penny, Marta Kristen as Judy, Mark Goddard as Major Don West, and Jonathan Harris as Dr. Zachary Smith. More in tone with the first five serious episodes of the series, it is written by Campiti, Matt Thompson, and Broderick, illustrated by Eddy Newell and Mark Jones, and airbrushed by Scott Rockwell.

Issue #2, "The Cavern of Idyllic Summers Lost," is written by Broderick and fully painted by Thompson. Wrap-around cover is by Jason Palmer. The story contains background revelations for Maureen, Judy, Don, and Dr. Smith.

Issue #3, "Do Not Go Gently into That Good Night," is written by Mumy and illustrated by Michael Dutkiewicz, with airbrush coloring by Rockwell. It's part one of a two-issue, character-driven, "spacebound" story written by the actor-writer-musician best known in the comics field as "Will Robinson" and for his performances in the "Seduction of the Innocent" rock band.

The full-color \$2.50 series is edited by Campiti and Broderick, with "Alpha Control" by Mumy.

Flashback: 30 years ago

"Tales of the Bizarro World" begins as a feature in *Adventure Comics* #285, June 1961.

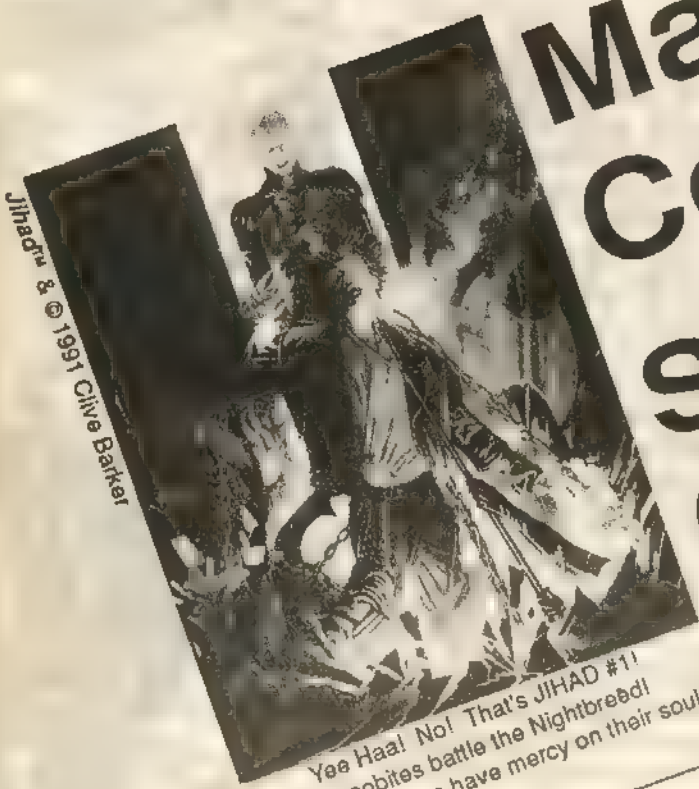
—Greg W. Myers



(Pre-Raphaelite Persuasion concludes on Page 22)

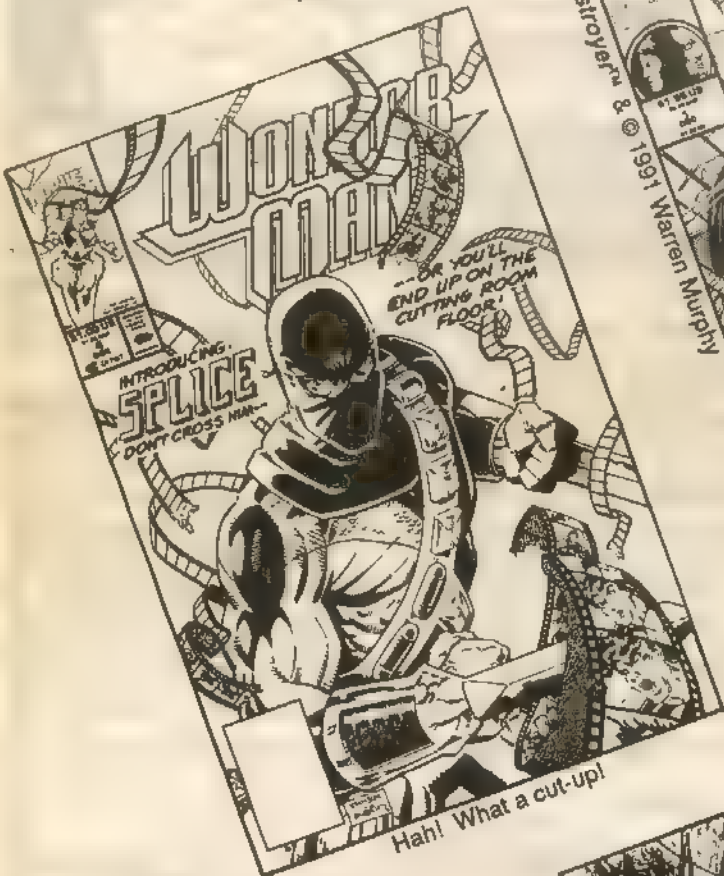
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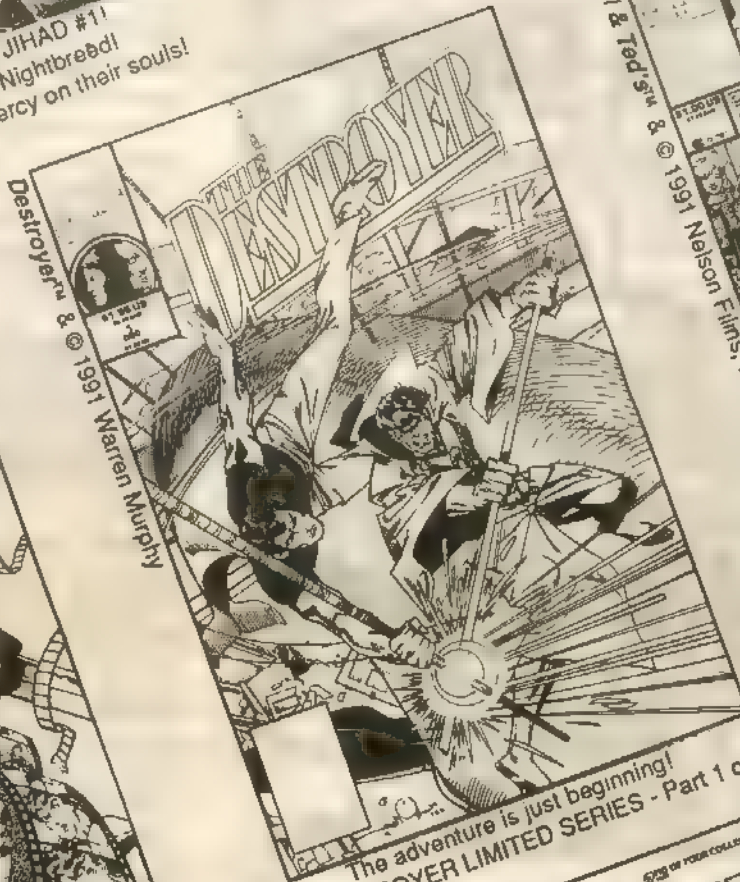


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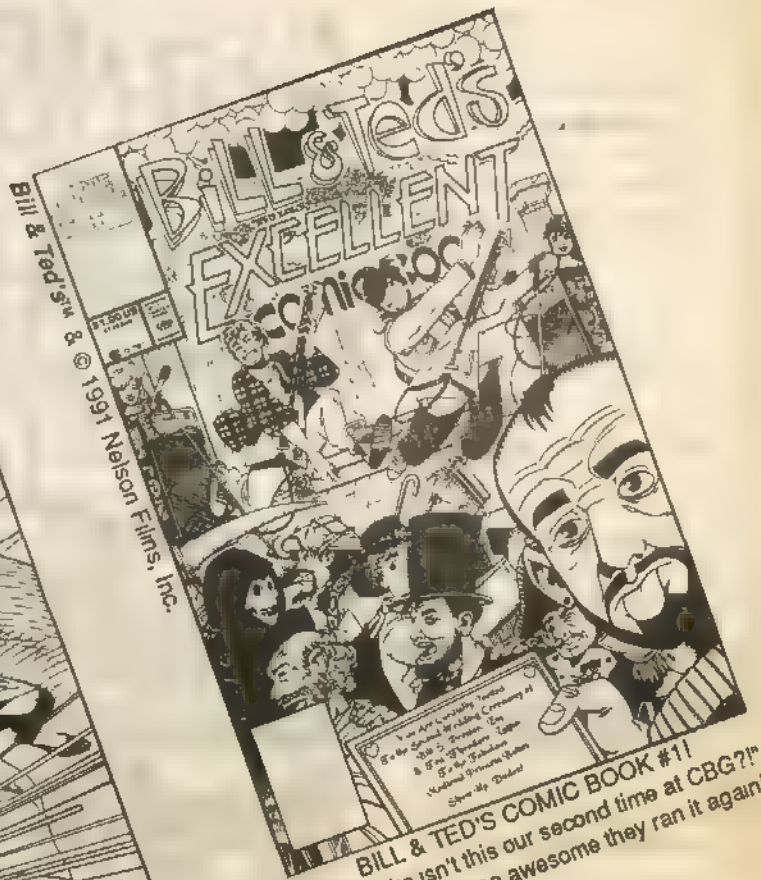


Hah! What a cut-up!



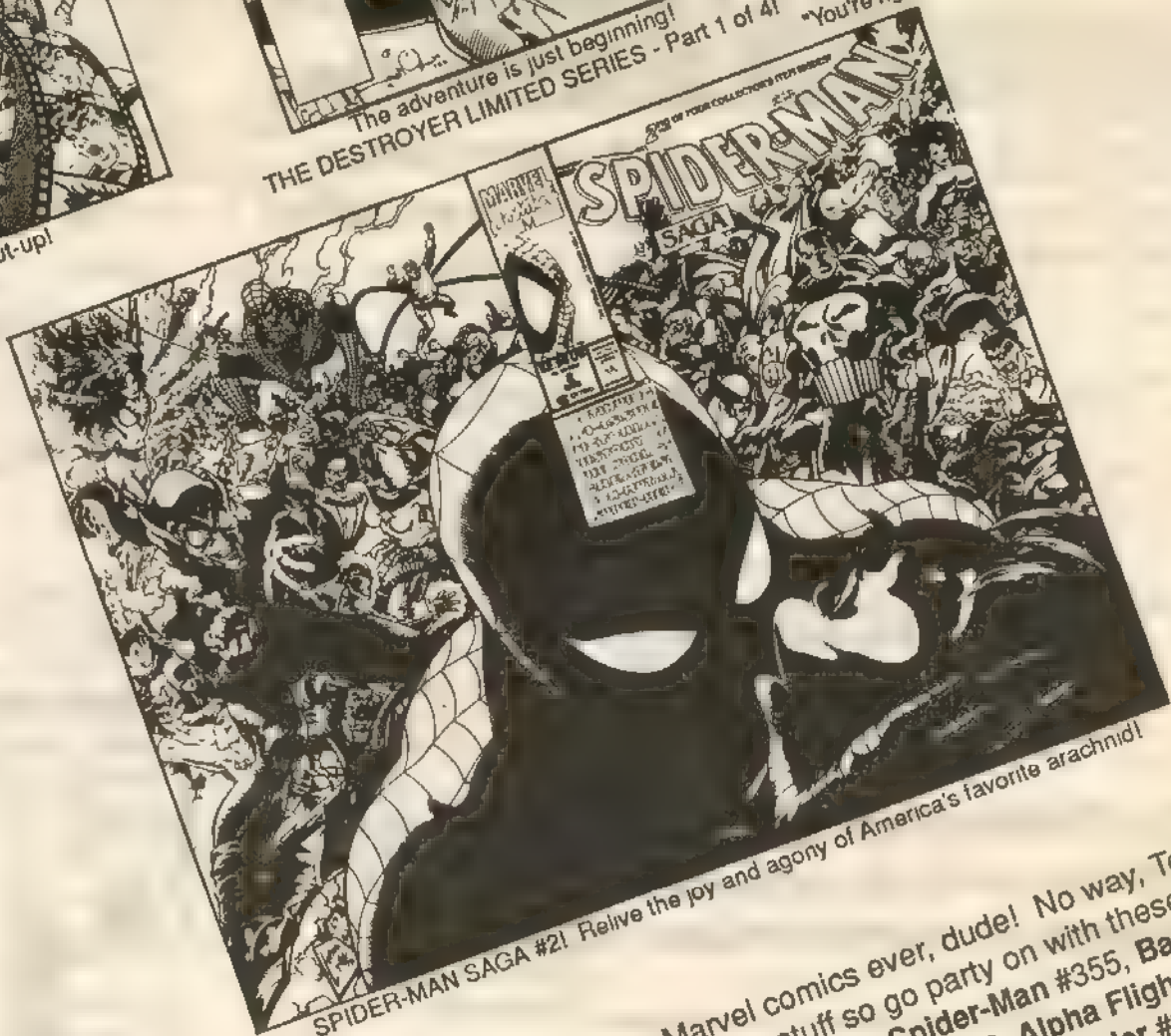
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First relinquishes rights to unpublished 'Body Parts'

First Publishing Inc. has returned all rights of the unpublished property *Body Parts* to its creator-writer Stefan Petrucha pursuant to an acquisition agreement between the parties. *Body Parts* was one of Petrucha's properties acquired by First, along with *Squalor* and *Meta-4*. The plans to publish *Body Parts* were suspended by First last March, when the company shifted its publishing priorities away from "super-hero" titles.

Body Parts ("A Story in Three Parts, a Character in Six") is described by Petrucha and First as a satiric look at super-hero groups. The story takes place in a future New York City where the residents, having lost their

Clive Barker will appear on *Good Morning America* sometime in the middle of September to promote his new book, *Imajica*. Marvel Comics said that there is a very good chance that he will also talk about his comic-book projects including *Clive Barker's Hellraiser*, *Clive Barker's Nightbreed*, *Weaveworld*, *Jihad*, and *Book of the Damned*.

The *X-Men Mutant Genesis Pins* have shipped, and all distributor warehouses have received them. Retailers who do not have them should check with the warehouse.

The first issue of Epic's new series *Idol* is scheduled to ship Nov. 5. It will be a monthly, 48-page, saddle-stitched, three-part limited series written by Gerard Jones (*Wonder Man*, *Trouble With Girls*) and Steve Mattsson (*Panther's Prey*), who will also color the series. Ron Randall will pencil and Art Nichols ink.

Idol will focus on a film, by the same title, being shot in an underwater former military base, which turns out not to be as harmless as it seems. Things begin to disappear mysteriously and people begin to die. A horrible virus is loose, as the last seven people from the film crew try to survive amidst governmental intrigue, madness, and mass hysteria. It is a horror adventure in which *Idol* the movie turns into *Idol*, a gruesome reality.

Flashback: 40 years ago

Lynda Carter, destined to be TV's Wonder Woman, is born in Phoenix, Ariz., July 24, 1951.

—Greg W. Myers

Vaughn Shoemaker dies Pulitzer Prize-winning cartoonist created image of 'John Q. Public'

Vaughn Shoemaker, 89, died Aug. 18 of cancer.

He was twice the recipient of the Pulitzer Prize for editorial cartooning and was best known for the creation of "John Q. Public," a hapless everyman who was portrayed as the victim of taxes and bureaucratic stupidity. The name entered the language as a synonym for the average citizen.

Shoemaker began his career with the Chicago *Daily News* in

original personalities, resort to drugs to induce artificial personas. When an experimental version of the drug goes awry, one subject's limbs develop independent personalities, and an odd super-hero group is born. Three issues have been scripted, and pencils and some inks for the first issue have been completed by Barry Crain.

First has also given Petrucha the right to negotiate for further exploitations of *Squalor*, but First continues to retain its interest income from the *Squalor*

property. *Squalor* originally appeared in 1989, with art by Tom Sutton and colors by Paul Mounts.

First continues control of the *Meta-4* property. *Meta-4*, illustrated by Ian Gibson, received highly positive fan response despite only a three-issue run.

For information regarding rights to either the *Body Parts* or *Squalor* properties, interested parties should contact Rick Obadiah at First Publishing Inc., 435 N. LaSalle, Chicago, Ill. 60610, phone (312) 670-6770.



Rick Griffin dies Comix and poster artist killed in motorcycle accident

Rick Griffin, 47, an underground comix artist famed for his psychedelic posters and promotional materials for the music industry, died Aug. 17 of severe head injuries.

He was thrown off his motorcycle when trying to pass a van in Petaluma, Calif. According to a story in the *Los Angeles Times*, he was not wearing a helmet.

Rick Griffin created a cartoon character called Murph the Surf for *Surfer Magazine* shortly after graduation from high school. He remained a devoted surfer all his

life. He became one of the original underground cartoonists, with work in *Zap Comix* and for various underground newspapers and comic books.

His widest fame, however, came from his posters, which were omnipresent in San Francisco during the 1960s and 1970s.

He also did a great deal of record album art and promotional posters for recordings.

He is survived by his wife Ida, 11-year-old son Miles, and daughters Flaven, 25, Adelia, 23, and Katey, 10.

[Editors' note: Notification of Rick Griffin's death and/or faxed copies of obituaries came from Ken Krueger, Craig Yoe, Tim Wallace, Steve Schanes, Tom Mason, and Best Comics. Thanks to all.]

Flashback: 15 years ago

The NBC-TV series *Emergency* is adapted to comic books by writer Nicola Cuti and artist John Byrne, in a color title from Charlton. At the same time, a black-and-white magazine version of *Emergency* is published by Charlton featuring art by Neal Adams' Continuity Studio. Both are dated June 1976

—Greg W. Myers

ELSEWORLDS

(From Cover)

system and retained super powers. One married Lois Lane; the other married Lana Lang — and so on, as the story followed the two Supermen.

"Those were simple, primitive stories," Jeres said. "But characters — in particular, Batman — inspire archetypal myths. We feel that removing the limitations of continuity will attract myriad interpretations from the best talent available in comics."

The following titles are official DC "Elseworlds" projects:

• *Gotham by Gaslight*: DC described this as looking "at the concept of an alternate-reality Batman in some past era." The story was written by Brian Augustyn and drawn by Michael Mignola and P. Craig Russell (and got 107 votes as favorite original graphic novel in the CBG Fan Awards voting for 1989).

• *Batman: Holy Terror*: This is an alternate present — on "an Earth in which church and state are one and the same." Bruce Wayne prepares to enter the priesthood, until he learns that his parents were killed in a government-sanctioned execution. Wayne sets out to get vengeance as Batman. The Prestige Format one-shot is written by Alan Brennert and drawn by Norm Breyfogle; it is scheduled to ship Aug. 29 for \$4.95.

• *Batman/Dracula: Red Rain*: Batman meets Dracula in the 96-page, comic-book sized, hardcover graphic novel. It is written by Doug Moench, drawn by Kelley Jones and Malcolm Jones III, and colored by Les Dorscheid. The \$24.95 book is scheduled to ship Nov. 26.

• *Batman: Master of the Future*: The Prestige Format one-shot has been described as "Gotham by Gaslight II" and is written by Brian Augustyn and drawn by Eduard Barretto. It is scheduled to ship in December.

Jeres said *Legends of the Dark Knight* is a continuity title, not an Elseworlds project. "Everything that is an Elseworlds



Batman/Detective: Red Rain

project from now on will carry the Elseworlds logo, designed by Robbin Brosterman. As you can tell from that, *Legends of the Dark Knight*, *Batman*, *Detective*, and even *Batman: Predator* are part of continuity."

The intent is to include other DC characters in Elseworlds projects, although Batman has been the initial focus. Jeres added that the upcoming Chris Claremont-Michael Golden Superman project will not be an Elseworlds story. "But there are definitely plans to have a Superman project in the not-too-distant future."



(This concludes CBG's preview of *Pre-Raphaelite Persuasion*)

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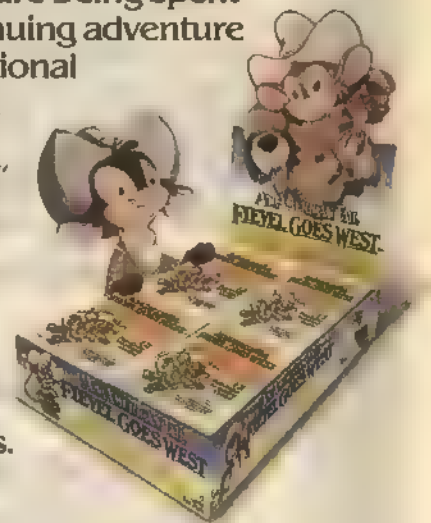
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Fandom is growing larger each year so perhaps now is the time to briefly chronicle some big name fans and professionals. Sometimes being a fan is the gateway to becoming a pro. Sometimes fans are content to just keep it a hobby as relief from their daily jobs. In any case it is always significant and rewarding on many levels. You are about to meet some fascinating people involved with comic books, comic strips, and panels, editorial cartoons, science fiction, moviemaking, editing and publishing, television and radio, music, animation, and the businesses evolving from all of the above.

Ray Bradbury

Q: Please state your name, age, occupation, and where you live and work.

A: Ray Bradbury; Los Angeles, California; writer; 70 years old.

Q: Which single experience started you on the road to fandom?

A: The science-fiction magazines in 1928. *Wonder* and *Amazing*, with the wonderful covers by Frank R. Paul. Those were so beautiful, so architectural, that I fell in love with the future. *Buck Rogers* came along when I was 9 years old, in October 1929, and just seeing the first title convinced me the future was there, and I began to collect the *Buck Rogers* strips when I was 10 years old.

Buck Rogers appeared in the Sunday papers in color panels, and *Tarzan*, drawn by Hal Foster, was a huge influence on me all during the period from the age of 10 until I was 17. Then he started drawing *Prince Valiant*, and I collected *Prince Valiant* for the next 30 years. I began to write when I was 12, in 1932, because of the influence of Edgar Rice Burroughs. I wrote a sequel to one of his books, *The Gods of Mars*, because I couldn't afford to buy it.

Q: How did you react to the experience [of *Weird Tales* and getting into the fantasy world] for the first 10 years?

A: I was excited by what I read in the science-fiction magazines. Of course, I couldn't afford *Weird Tales* — I was too young — so I looked at it on the newsstands. It was 25 cents, and my allowance was a nickel a week, and that went for candy or movies. There were nickel movies in those days — hard to believe, but there were. So I looked at *Weird Tales* at the drugstore. That's one thing that's gone with time: young boys standing around the drugstore reading the magazines because they couldn't afford to buy them.

Q: "Hey kid! Have you got a library card?"

A: (Laughing) That's right! Then in high school I would buy the science-fiction magazines on occasion. I'd go without lunch; I had a quarter each day for lunch, and once a month I'd go without lunch in order to buy either *Weird Tales* or *Astounding Science Fiction*.

Q: These 10 years are when you started going to Clifton's, right?

A: Well, I bumped into Bruce Yerke. He was a young fan. He was 15 and I was 17. I bumped into him in a magazine shop out

on Hollywood Boulevard: Shep's shop — Mrs. Shepard — and there was a notice about meetings down at Clifton's Cafeteria, and Bruce Yerke wrote me a letter inviting me down, which was the greatest thing that ever happened to me, because I went down to Clifton's, walked in, and became part of all those cuckoo people who were all nuts together. Thank God!

Forry Ackerman became my first editor and friend in the field. I wrote for his magazine, *Imagi-Nation*, and he financed my own magazine, *Futura Fantazia*, when I was 19. It cost him about \$50 an issue and sold for a dime a copy. In that magazine I had writers like Robert Heinlein, Henry Kuttner, Arthur K. Barnes, and it gave me the chance to meet all the people who were either established heroes in the field or were coming up in the field.

Q: Name other fans who were a part of your world

A: Forry Ackerman was the main one. Other people who became writers — Henry Hasse was a half-established writer — and there were a lot of budding artists, like Hannes Bok, who lived up in Seattle, also. He came to L.A. to live, and I looked at his work and thought it was terrific. So when there was a world science-fiction convention, the very first one, in New York in June-July of 1939, Forry Ackerman gave me \$90 to buy a ticket on the Greyhound bus. He trusted me to take time to get the money back to him at about a dollar a week for a year and a half. It took me that long to pay him back!

Bruce Yerke was the most important fan. He was the one who invited me to come join the group. We were sort of crazy together. Neither of us were very serious — we broke up the meetings all the time.

At Clifton's if you were very poor and couldn't afford to buy your dinner or your lunch, you just told them you couldn't afford it and you got the food free. That still applies today. Mr. Clifton, who created the restaurant 70 years ago, was a true Christian, and he fed people. He invented a soybean food, which cost a nickel a meal, and he fed people all over Asia with it.

Q: Who was the first professional you met, and what were your feelings afterward?

A: Most of the professionals I met were at the world science-fiction convention in New York. I met Edmond Hamilton for the first time there. We became very

good friends, and I was best man at his wedding on Jan. 1, 1947, when he married Leigh Brackett. Leigh Brackett became one of my friends and teachers at that same time. I used to meet her at Muscle Beach in Santa Monica, Calif., every Sunday for about five years. I'd read her wonderful short stories, and she'd read my dreadful ones, and she taught me how to write.

Q: What makes you happy and fulfilled in the world of fandom?

A: Just having a place to be. In high school I felt very lonely, because very few people I knew read science fiction. There were one or two other people who understood what I was up to, so I had a very narrow group of friends in high school. But in my last year, when I joined the Science Fantasy Society at Clifton's Cafeteria, I was surrounded by dozens of people who were all as crazy as I was.

We had our first meetings of the Rocket Society, and people from Cal Tech came and lectured to us about the future of rockets. Well, you know, there was no space travel — there wasn't even a chance of it! A few rockets had been fired off in the late '20s and early '30s by [Robert] Goddard, but they only went a couple hundred feet. So everyone said, "C'mon, we're never going to go to the Moon!" But the people from Cal Tech came and talked to us, anyway. They knew we were serious about it, and so it was an exciting place to be. We had people lecturing to us every Thursday night for years about things like painless childbirth or hydroponics — things that were not part of the culture at the time. And, of course, the whole industry of hydroponics has grown incredibly since.

Q: What have you contributed to fandom?

A: Not a thing! [Laughter] All my articles were lousy. My magazine might have been a contribution, because I had better people writing for me, and I used Ray Harryhausen as an illustrator. In some of my issues I had Hannes Bok on the covers. That was great! It gave Hannes a chance. I contributed to his life because, at that time, I took all of his artwork with me on the Greyhound bus to New York and showed it to all the editors, and nobody wanted it except *Weird Tales*.

So I met Farnsworth Wright, the editor of *Weird Tales*, who took one look at Hannes's work and said, "That's great! I'll hire him." So I went on a Greyhound bus to Seattle, told Hannes he should pull up stakes and move to New York, and he did. He began to do paintings for *Weird Tales*. I think he got \$50 a cover. Of course, in those days, \$50 went a long way, and he survived.

As far as contributing on any other level, I certainly didn't.

Q: Well, Ray, I know that even after you became a world-famous writer and celebrity and so on, you're still very open to young fans coming up.

A: Yes. I've encouraged a lot of those fans to become writers, and some of them have. I'm very proud of the fact that Charles Beaumont, who was a fan, became one of the best writers in the field and published three or four hundred short stories. I was there as his friend and teacher, just as Leigh Brackett was there for me a few years before.

And I've known Greg Bear, who is an established writer in the field, since he was 16. He

was an artist when he came to me. He loved comic strips and doing tempera paintings, and I'm very proud to say that I encouraged him. I wasn't a steady teacher or anything of that sort, but I was a friend and an influence, and that can be very important.

Q: Was this about the time of the first Comic-Con in San Diego in 1970?

A: It would be roughly then. I have a lot of other friends — young people who've grown old with me: Dennis Etchison came into my life when he was about 17, or even younger than that. He interviewed me at MGM Studios 30 years ago. He was a young fan just trying to do a few interviews here and there. And Richard Matheson wrote me fan letters when he was in his teens, and a few years later, by gosh, he got established, even if it's just an ambiance at times.

The great thing about the field is I think we're all closer to one another than writers in other fields. I was at a book signing the other day with Richard Matheson, Richard Christian Matheson, Bill Nolan, George Clayton Johnson, and Robert Bloch, and we had a wonderful time.

Robert Bloch has certainly been a huge influence on me. He was the first professional writer to ask to meet me, and I've never forgotten that. I was at a science-fiction convention with Maggie [Marguerite Bradbury, Ray's wife] about a year before we got married, and while we were standing around in the convention hall I heard a voice say, "Where's Ray Bradbury?" I turned, and it was Robert Bloch, who had just come in. He wanted to meet me, because he'd read some of my stories. I blushed furiously and happily!

But it's that sort of thing. When we see each other, we get on very well. There are a few fights here and there, but there's a huge affection, because we are so peculiar. We've had to stick together because, up until recently, the world didn't much have any use for us.

Q: Didn't pay you well, either. What was it? Penny a word?

A: A penny a word, or a penny and a half. If you got up to two cents a word you were lucky. All the stories in *Martian Chronicles* I sold for a penny or two cents a word. The same way with *The Illustrated Man* — most of the stories were in the pulp magazines.

Q: What would you do differently, if you were just getting

into fandom today?

A: I wouldn't do a thing differently. I've often said I would just go back in life and do everything over just the same way.

And, looking at the field today, there are more opportunities than there were when I started out. There were only a few magazines, and you couldn't get in the larger magazines, but today science fiction is published in a lot of other kinds of magazines, like *Omni* and *Playboy*, and there's Dell and Tor Books and Ballantine and Bantam, and young writers can go into the paperback field with novellas and novels, and that just didn't exist when I was a kid. You had to go into the magazines, and that was it.

There were no books being published when I was young. When I was 20 years old, there might've been an occasional book published once or twice a year. We all waited for a new novel by H.G. Wells or something by [Aldous] Huxley, but none of the other, established authors had books coming out. That was in the late '40s, before finally Heinlein and [Isaac] Asimov and Theodore Sturgeon and others began to have their books published in the science-fiction field.

There was Simon and Shuster and Doubleday — Simon and Shuster first — and Gnome Press in the middle-to-late '40s. There were no books, but people have forgotten. You couldn't go to the library and get books by established science-fiction authors: There were none. You could have H.G. Wells, you could have Jules Verne, you could have one book by Huxley, and that was it.

Q: The rest were all in the pulp magazines?

A: They were all in the magazines. And then I got started with Doubleday in 1950, and the whole Doubleday line increased for quite a few years there — they had Heinlein and others. But now there are closer to 600 new novels being published every year. So there's a huge field there for the young writer.

Q: Well, Mr. B., I thank you very much. What can I do for you, except buy all your books retail?

A: (Laughing) Tell me where I can get an original Milt Gross *Count Screwloose* and *Iggy* from, say, 1933-34. I suppose I could call Bill Blackbeard. He would have the Sunday papers, anyway.

George Perez signs 'Infinity Gauntlet'

Due to requests for autographed copies of *Infinity Gauntlet* #1, George Perez has agreed to autograph a limited, numbered edition of *Infinity Gauntlet* #1, signed in platinum ink. These copies, which will be limited to the quantity ordered by Sept. 30, will be available for \$10 each.

"I recently saw a convention dealer selling a copy of *Infinity Gauntlet* #1 that I had autographed at an earlier convention for \$25," Perez said. "Since I will not be attending any more conventions this year, I felt that making this offer would save my fans some money, while at the same time help a worthwhile cause."

These numbered copies will be available on a first-come,

first-served basis. All copies must be prepaid, while postage will be UPS-COD cash only. These books are available exclusively through Heroland Comics, 6963 West 111th St., Worth, Ill. 60482. Phone orders can be placed at (708) 448-2937.

Lee Tennant, owner of Heroland, said, "George is almost finished signing the regular gold autographed *Infinity Gauntlet* #1 we offered at \$3 each. While there are still a few left to be sold, we felt that this would be a great opportunity to raise more money for the charity."

All profits from both the gold edition and the platinum edition of these autographed *Infinity Gauntlet* #1 issues will be donated to combat juvenile diabetes.

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Series offers sports fantasy for kids and parents

Here come the Screamer Brothers — a new group of sports comic-book characters that are intended to appeal not only to children and teens, but also to their parents.

Created by Superstar Comic Publications, an all-sports comic-book company in Plainville, Mass., *Adventures of the Screamer Brothers* is described by its publisher as the first sports fantasy comic book of its kind.

The Screamer Brothers are 17-year-old quadruplets with what the publisher calls "wacky good looks and mysterious appearances." Billed as the world's greatest athletes, Rocko, Stanley, Babe, and Guy Screamer play professional football, baseball, basketball, and hockey, respectively, and are the sports stars for multi-team owner George Nudnik.

The brothers play in the F.A.S.T. (Federated Association of Sports Teams) league, which is made up of 60 teams with 140 sports villains. The villains battle the Screamer Brothers in fast-paced, often humorous action.

Here is how Superstar described the characters:

"The Screamer Brothers have been created as positive role models for today's youth. Though a bit mischievous at times, they're really good, lovable boys who personify traditional values such as loyalty, honesty and compassion. Together with their wacky friends and pet bear Bumps, they have some great times and

high adventures on and off the sports field.

"However, violence is never a part of those adventures, and strong language is not used. They also strongly oppose drugs of any kind and continually encourage kids to keep away from their influence. As Babe Screamer says, 'To the moon with drugs! Stay in the game of life and say no to drugs!'

"The story of the Screamer Brothers began on July 22, 1973, in Sleepy Eye, Mont., when Penelope and Professor Screamer, a sports medicine expert, became the proud parents of quadruplet boys.

"To ensure their athletic prowess, the professor developed complete training schedules. He chose football for Rocko, baseball for Babe, hockey for Guy, and basketball for Stanley. Even before they could walk they practiced on full-size playing fields constructed in the family's huge back yard. Thanks to their parents' guidance and encouragement the brothers soon displayed great athletic skills and remarkable analytical abilities.

"However, disaster struck in 1980 during a family camping trip near Mount St. Helens. The entire family was caught in the volcano's eruption. Although the boys were rescued, Penelope and the Professor were never found.

"The Screamer Brothers had to be separated and placed in foster homes for nine years until George Nudnik, the owner of four pro sports teams in the Mon-

tana region, offered the boys a chance to star for his teams in the F.A.S.T. league. They jumped at the chance to be reunited and to represent their home region.

"During their nine years apart, the Screamer Brothers further developed their legendary sports antics and learned to cope with singed eyes from the volcano's fiery explosion. Although they can see perfectly in normal light, their eyes are never visible to others because they always wear headgear pulled over their eyes to protect them from bright light.

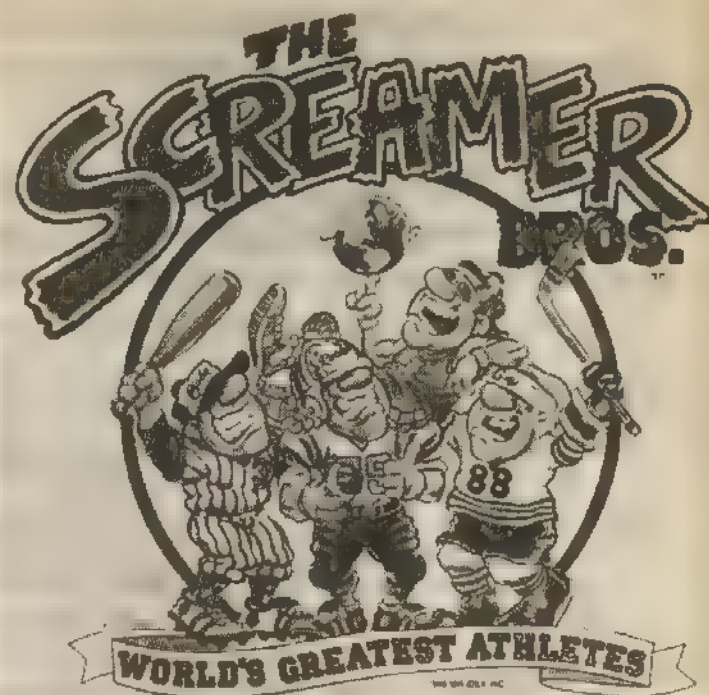
"The *Adventures of the Screamer Brothers* continues, as the brothers and a cast of zany characters and villains provide the nucleus for good, entertaining and humorous fun revolving around the world of sports."

Adventures of the Screamer Brothers is available at comic book and baseball card stores and local newsstands nationwide or by contacting Superstar Comics, P.O. Box 2097, Plainville, Mass. 02762, telephone: (508) 699-0311.

Flashback: Five years ago

After appearing as a back-up series in *MegaMan*, Donald Simpson's *Border Worlds* becomes a bi-monthly, adults-only title from Kitchen Sink Comix, edited by Dave Schreiner. The first issue is dated July 1986.

—Greg W. Myers



Book Guide

The Alien Dark by Diana G. Gallagher. TSR, \$3.95. Reviewed by Robert Coulson.

This one I had to pay money for, though Diana had sent me a cover and a notice that it would be appearing. A couple of years ago, or thereabouts, Diana did a filksong about an alien named Tahl d'Jehn, and listeners wanted to read the story it was taken from. This is it, folks.

Tahl is commander of an alien spaceship sent to explore a solar system — ours, as it happens — and, if it's not inhabited, to send word for the colony ship to be launched. Inhabited systems are to be strictly avoided.

By this time, Earth is no longer inhabited, but there's plenty of evidence that it has been. There's an apparently deserted base on the Moon, and some terraforming has been done on Venus; this starts arguments among the aliens over whether they should send for the colony ship. There is friction between two psychological types among the aliens, and then a clue to possible human survivors is discovered.

There are several simultaneous stories being told: the dilemma of the alien commander, the clash between the two alien types, and the story of the last human survivors as told in records found on the Moon. It's an excellent novel.

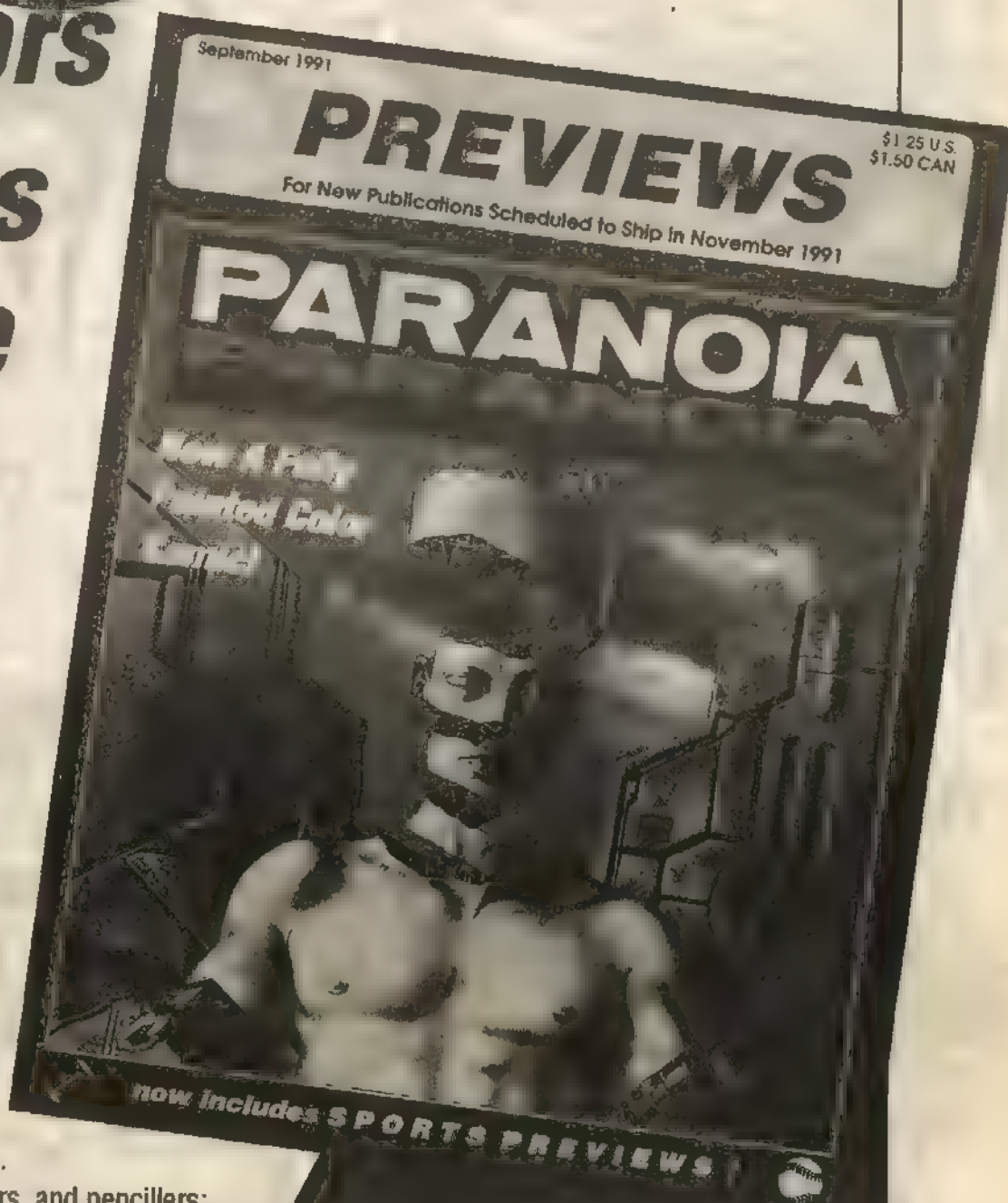
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In the September issue:

- **Special X-D Manowar insert** from Valiant/Voyager. Artist Bob Layton has randomly autographed over 500!
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PREVIEWS

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A castle full of comics treasures

By Jay Disbrow

It stands in solitary grandeur atop a verdant knoll, overlooking the southern terminus of New York State's Mohawk Valley.

At first glance it appears to be the embodiment of a Hal Foster drawing, straight out of a 1940s *Prince Valiant* comic page. It looks like a medieval castle, replete with parapets, ornate balustrades, and stone pillars supporting a huge rounded overhanging roof at the entrance. This imposing structure, made of reinforced concrete, is more than a century old. This is the Museum of Cartoon Art.

Within those stout walls are gathered a treasure trove of the finest examples of comic strip art known to man. This building is the repository of an art form much beloved by hundreds of thousands of fans the world over. It is the cloistered retreat which houses the best efforts of the talented artists and cartoonists whose work spans nearly a century of time. It is an institution dedicated to the preservation of a special genre of art that is unique unto itself.

The edifice which contains this wealth of sequen-

tial art was originally designed and constructed for a New York manufacturer named William E. Ward. He drew the ground plans and commissioned the building's construction in an isolated area at the juncture of Port Chester and Rye Brook in New York State, just south of the Connecticut border. That was in 1874. Although the surrounding area has grown considerably since then, the Ward castle still stands alone on its solitary heights.

From his lofty position atop the castle, William Ward could look out on the sprawling farm land below him and contemplate the wonders of nature. It could never have occurred to him that one day his palatial mansion would be dedicated to an institution that would not come into existence until a quarter of a century after his castle was completed. But today, that castle stands just as it did in Ward's day, with an interior aggregation far different from anything he might have imagined.

After Ward's demise the castle remained in the proprietorship of his family until 1972, when his aged grandson abandoned the building due to the expense of

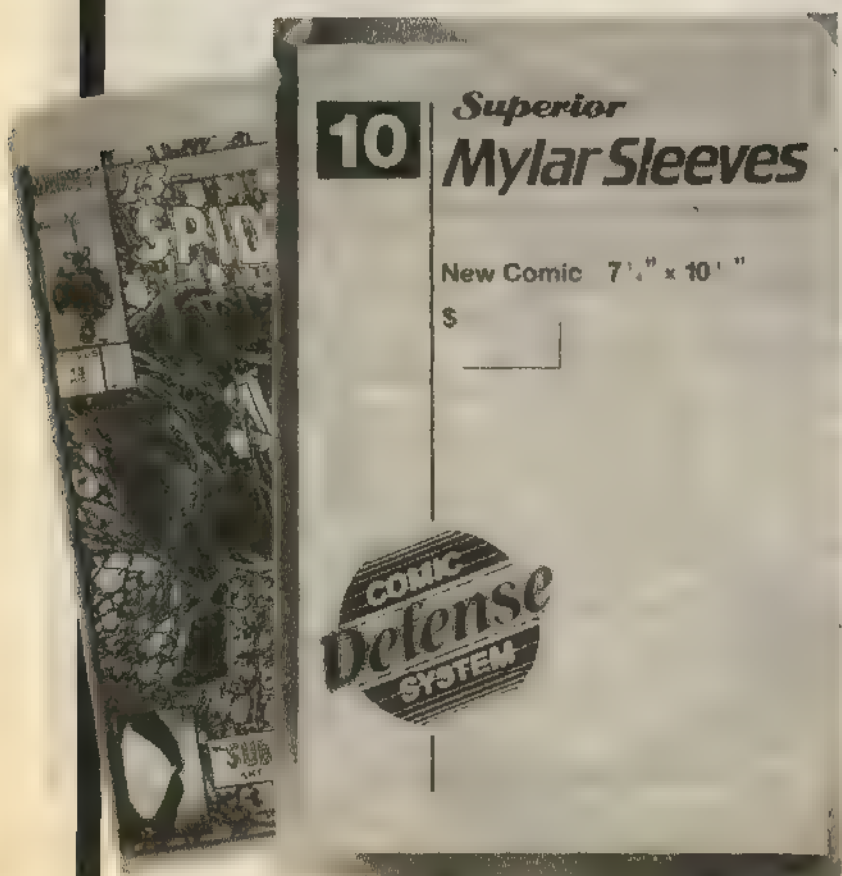
its upkeep. In 1977 the building was purchased by a consortium of cartoonists and businessmen with grants from the William Randolph Hearst Foundation and the New York State Department of Parks and Recreation. (This was to be the second home of the Museum of Cartoon Art. The first site had been the Meade mansion in Greenwich, Conn., which opened in 1974 but subsequently proved to be too small for the museum's needs.)

From the beginning the purpose of the museum was to make a permanent home for art from comic strips, cartoon panels, editorial and sports cartoons, and other comics-related art and illustration. The man who pioneered the effort, and held tightly to the dream through many frustrating and disappointing setbacks, was Mort Walker, creator of the *Beetle Bailey* comic strip. While he had considerable help from other professionals in the field, it was essentially his vision and determination that pulled it together and saw it through to completion.

As you turn off Magnolia Street onto Comely Ave-
(MUSEUM, Page 32)

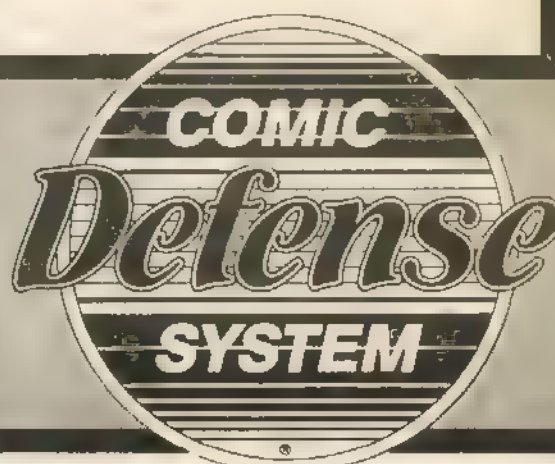
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Off the Road

By Fred Rhoads



THIS SCENE LACKS TRUTH, AUTHENTICITY AND REALISM.....
LET ME SEE THAT COMIC BOOK AGAIN!

MUSEUM

(From Page 30)

nue in Rye Brook, the castle suddenly looms up before you. The broad road that encircles the castle has a 20-foot-long circular pattern painted upon the pavement. In the center of this oblong pattern is an 18-foot-long painting of The Yellow Kid in his traditional night-shirt, waving a greeting to the vehicles about to run over him. The painting is cracked and faded from the multiple tire tracks from cars that have rolled across it through the years.

You enter the museum by means of an ornate door frame fronting on the board stone porch beneath the massive circular overhang-roof. To the left is the admissions room and gift shop which contains books on comics history and reprints of old syndicated comic strips, as well as memorabilia relating to the comics industry and numerous full-color poster prints.

Entering the left foyer, the first object to be seen is a full-color, airbrushed drawing of by Jim Davis of Garfield the cat, with a large balloon greeting from him which says, "Welcome to the Museum of Cartoon Art." This is mounted to the wall in a frame approximately 24x18 inches. The airbrush colors are sharp and striking.

The rooms are richly paneled with dark oak wood and the portals are adorned with engraved glass. Delicately modeled chandeliers are suspended from ornate ceilings. The rich gloss of the hardwood floors and the ornate staircase lend an atmosphere of restrained opulence to the interior.

At the far end of the foyer is the museum's combination theater and lecture hall. During daytime hours, a continuous showing of animated cartoons takes place on a giant-screen television set. On special occasions famous syndicated cartoonists and comic-book artists hold forth in this room, lecturing on their careers and aspects of comics history.

In the center of the room beyond the foyer stands a four-sided plexiglass display case which is seven feet tall. Within the case is a life-sized wax figure of actor Michael Keaton dressed in a Batman costume. This costume is one of three identical ones worn by Keaton in the 1989 *Batman* film. A remarkable aspect of this display is that the cowl, cape, and even the body coverings of the figure are all solid black, not the deep blue of

the comic books and the television series. The figure is so lifelike that you expect to see it smash the glass and step forward in all its grim resplendency.

On the wall to the left of the Batman effigy is a tall display case which features large editorial cartoons by T.S. Sullivant, J.C. Leyendecker (of *Saturday Evening Post* fame), and A.B. Frost. All of these cartoons reveal extraordinary talent on the part of the artists and were all created before 1920. It is astonishing how large the cartoonists worked in those days. A single cartoon panel was often larger than one of today's original comic-book pages.

To the right of the aforementioned display (beside the entranceway) is a similar display case which features sports cartoons by such titans as T.A. Dorgan, Tom Parochi, Paul Gallo (also a part-time radio broadcaster), and the immortal Willard Mullin. Some of these cartoons are rendered in brush line only, while others have wash tints added and still others are drawn with grease pencil on pebble board.

It is astonishing how large the cartoonists worked in those days. A single cartoon panel was often larger than one of today's original comic-book pages.

On the wall facing the Batman figure is a fold-out display unit similar to those found in poster shops, art print stores, and some drug stores. Each individual display case is half-an-inch thick, four feet tall, and three feet wide. They are hinged at the rear with horizontal bars at top and bottom. This enables the viewer to turn each display case with almost the same ease as turning the pages of a book. This display unit contains approximately 30 upright plexiglass cases, and within them are some of the most remarkable examples of original comic art that can be found anywhere.

In the first upright case is a 1919 original Sunday page of *The Katzenjammer Kids* by H.H. Knerr. This page was hand-tinted with color inks which have long since faded with age. Below this is a daily strip of *Reg'lar Fellers* by Gene Byrnes from 1924. Next to these is a 1928 Sunday *Winnie Winkle* page by Martin Brenner (even in that early period, Brenner had honed

his cartoon skills to a high level of proficiency).

Sharing the next case is a Sunday page of *Dixie Dugan* from 1928, showing her engaged in her usual whimsical activities, and below this is a portion of a 1948 Sunday *Etta Kett* page by Paul Robinson. A mere one quarter of this page is present (the lowest section of panels), yet what is there is enormous! It's nearly three feet wide and contains only three panels. I wonder if Robinson suffered from poor vision.

A 1940 *Smokey Stover* page occupies the opposite display case. The viewer is forced to smile by simply looking at this page. The whimsical humor that was so much a part of Bill Holman's slapstick humor comes forth in abundance in this page.

A little further into the display unit, you suddenly come upon an original Hal Foster Sunday *Tarzan* page. This was drawn in 1936, one year before Foster abandoned the feature to begin his own epic *Prince Valiant* story. This particular page is rich in detail, with a lush jungle tapestry that was a hallmark of Foster's tenure on the *Tarzan* page.

Below Foster's page, in the same display case, is a Rex Maxon daily *Tarzan* strip from 1942 (at least, the caption reads 1942, but I suspect that it may be several years older than that). The essential difference between the works of Hal Foster and Rex Maxon can be seen at a glance. While Maxon was adequate to the task, Foster was much better in every detail.

In the opposite case is a magnificent 1944 *Tarzan* page by Burne Hogarth. In this page the Ape man is engaged in his usual acts of derring-do, as only Hogarth could depict him. The page is an outstanding example of Hogarth's mastery of the adventure comics medium.

Below this page is a 1953 daily *Tarzan* strip by John Celardo. This is a highly detailed strip by the artist who wrote and illustrated the *Tarzan* strip longer than any other — 18 years.

Included within this display unit is a 1941 *Flash Gordon* Sunday page illustrated by Austin Briggs. As many fans know, Briggs assumed the art on the *Flash Gordon* page when Alex Raymond entered the Marine Corps during World War II. Briggs never signed his name to the strip and never attempted to duplicate the lush detail that Raymond was famous for. Most of the pages produced by Briggs were rendered with an obvious economy of effort. While his layouts and fig-

(MUSEUM, Page 34)

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Marketing Department

Dear Comics Reader and Collector,

Excitement mounts concerning the upcoming **ROBIN II: JOKER'S WILD** miniseries. DC Comics is bringing you several ways to enjoy this 4-issue series: basic editions, hologram cover editions, collector's sets, and a deluxe collector's set. We've tried to design each so that whether your interest is reading comics, collecting them, or owning all the variant editions of a series, you'll be able to get what you want easily and affordably.

The basic edition with entire cover art by Kevin Maguire is available at newsstands and comic book stores, allowing those who simply want to follow Robin's solo adventure to purchase each issue for \$1.00. This edition will not feature a hologram cover.

Each issue brings you the same riveting story of young Tim Drake, the new Robin, facing Batman's archenemy, the Joker, without Batman's help. The series is brought to you by the same creative team as last year's popular **ROBIN: TRIAL** — Chuck Dixon, Tom Lyle and Bob Smith. On the covers is where the fun really begins.

Those editions available only in comic book stores will feature holograms on the covers and multiple covers each issue. These holograms are designed by Dick Giordano and conceived to be incorporated into cover art by a variety of leading comic book artists. Each issue will be priced at \$1.50.

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Issue #2 will have 3 variant covers by 3 different artists, working with a Batman hologram. Issue #3 will have 2 variant covers by 2 different artists, working with a Joker hologram. Issue #4 will have only 1 hologram edition, featuring a Batsignal hologram. These editions are \$1.50 each and each variant will be shipped to your store in equal quantities.

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As the ultimate collectible of **ROBIN II: JOKER'S WILD**, DC Comics offers a deluxe collector's set containing all the items offered in the 4 collector's sets. These are the 4 basic editions, the 10 hologram editions, and the 4 hologram trading cards. This set is shrink-wrapped with 2 acid-free backing boards, featuring a hologram of the **ROBIN II** title logo, then inserted into an exclusive slip-case featuring the "R" logo, and shrink-wrapped again. The set is limited to 25,000 editions.

In order to reserve your deluxe collector's set, a special certificate, with a hologram to prevent counterfeiting, is available at your comic book specialty store for \$30.00 on October 29 when **ROBIN II: JOKER'S WILD** #1 ships. The certificate is redeemable after the package ships, on or around December 24. Your retailer will indicate on it that you have received your set so that you may keep the certificate for your collection.

DC Comics anticipates that **ROBIN II: JOKER'S WILD** will be one of the major events of the year, and your local comic book store will be a big part of it. A limited number of **ROBIN II** hologram stickers will be given away and posters will be displayed prominently so that you will not miss any aspect of this event. If you want to pre-order any issues or packages of **ROBIN II: JOKER'S WILD**, let your retailer know as soon as possible.

•Thanks in advance for your support and your enthusiasm.

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ADVENTURE!

By Dan Vebber



MUSEUM

(From Page 32)

ures were excellent, his drawings were sparse on detail. Many of his pages almost resembled pages of children's coloring books, with the exception that they all contained art that was based upon solid knowledge and experience.

Next to the Briggs page was a 1952 *Flash Gordon* page by Mac Raboy. This page is lavishly illustrated. Raboy was a devotee of Alex Raymond and he attempted to duplicate the luxuriant detail that Raymond was famous for. Of course, he was not completely successful in the attempt. What he did accomplish was an outstanding style that was all his own. With the exception of the delicate treatment he gave to some of his male figures, Mac Raboy was an artist of exceptional merit, and his talent shows through on this page.

In that same display unit is a richly detailed section of the 1930 Sunday *Tailspin Tommy* page by Hal Forrest. Forrest was a true pioneer in the adventure comics medium. While he in no way could rank with the giants that immediately followed him into the medium, his work did possess more than a flair of creativity. His style was almost baroque in its complexity, but when viewed as a whole it is obvious that his work ranks high among the early achievers. If Forrest had only relied more on solid black areas instead of multiple areas of cross-hatching, his finished product would have been more appealing.

Next to the *Tailspin Tommy* piece is a 1951 *Cisco Kid* daily strip drawn by Jose Louis Salinas. This is a magnificent piece of art by the master craftsman from South America. Salinas composed his strips with a quality and class that was equal to anything produced for the comics in the continental United States. His figures and facial constructions were remarkable examples of the artist's craft. His layout and technique set him apart from the bulk of comic artists who were pro-

ducing adventure features in the early 1950s.

There are many other examples of comic strips included in that single foldout display unit. Some of them are well-known features that go all the way back to the early 1920s. A plethora of styles and techniques are included, and there isn't enough room in this article to discuss all of them. Of course, not all of the material housed within this building is on display to the public. Most of it is stored on the upper levels of the structure which are off limits to the public.

But now, as you walk directly ahead, you enter: *The Hall of Fame*.

This is the room that contains the finest and most famous of the comics, both humorous and adventure strips. This chamber is set aside to pay tribute to those artists and cartoonists who captured the imagination and admiration of fans around the world.

To gaze upon this page is to be almost transfixed by the artist's remarkable skill and talent. Foster's figures, animals, props, and backgrounds are striking examples of the adventure comics page at its finest.

As you enter this room, the wall to the left is graced by an original 1937 *Prince Valiant* page in a glass frame. This page represents the epoch when Hal Foster was at the apex of his career (of course, he retained that lofty position for more than three decades). When glancing at this masterpiece, the viewer is struck by two remarkable components: the quality of the work and the enormity of its dimensions.

Hal Foster always drew his *Prince Valiant* page 50% larger than it appeared in the Sunday newspapers. This means that he worked on bristol board sheets that were approximately 28x40 inches. And he filled that space

with art of incomparable grace and power. To gaze upon this page is to be almost transfixed by the artist's remarkable skill and talent. Foster's figures, animals, props, and backgrounds are striking examples of the adventure comics page at its finest. His layouts, modeling, representations, and light and shadow, have never been surpassed by any craftsman in the medium.

On the adjoining wall is a 1936 *Terry and the Pirates* Sunday page by Milton Caniff. At that time Caniff was still in his formative years as a comics artist. He had not yet developed the polish and craftsmanship he had become famous for in the 1940s and '50s. In this particular page, some of the idiosyncratic elements that had characterized his *Dickie Dare* strip are still in evidence. Any fan glancing at this page could instantly recognize that Caniff's greatness still lay in the future.

Next to the Caniff piece is a 1937 *Flash Gordon* Sunday page by Alex Raymond. In this page we see the full-blown power of a master craftsman of the adventure comics medium. In the early years of the *Flash Gordon* feature, much of Raymond's work was derivative of the classic illustrators of the 1920s and '30s. Not that Raymond ever copied any man's work, for he never did. He was an originator. There were numerous others who copied him, but he was influenced by such titans as Matt Clark, Frank Schoonover, Howard Pyle, and even to some degree N.C. Wyeth.

In this page we find Flash, Dale, and Zarkov in the forests of Mongo, in the aftermath of an attack by a pack of deadly "squirrelons" (huge flying rodents). The layout is outstanding, and the rendering is superb. But this page represents only one example of the evolving styles and techniques that Alex Raymond employed on the *Flash Gordon* feature during his 10-year tenure.

Also in the Hall of Fame is a 1932 Sunday page of *Thimble Theater* featuring Popeye. This one is by the strip's originator, Elzie Segar, and it bore all the charm (MUSEUM, Page 36)



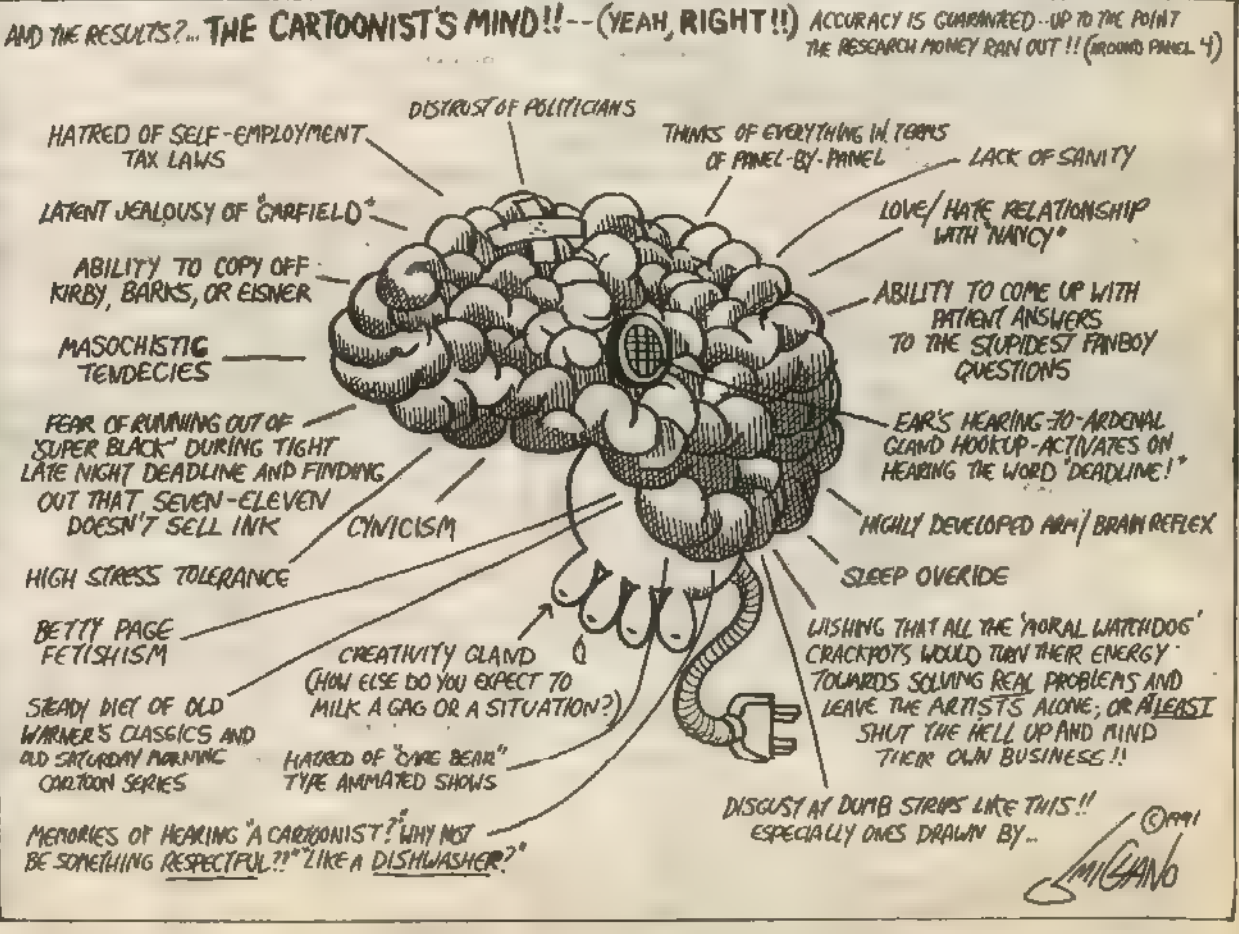
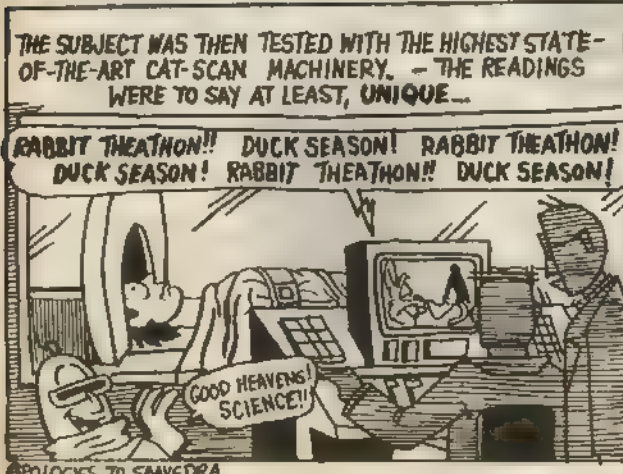
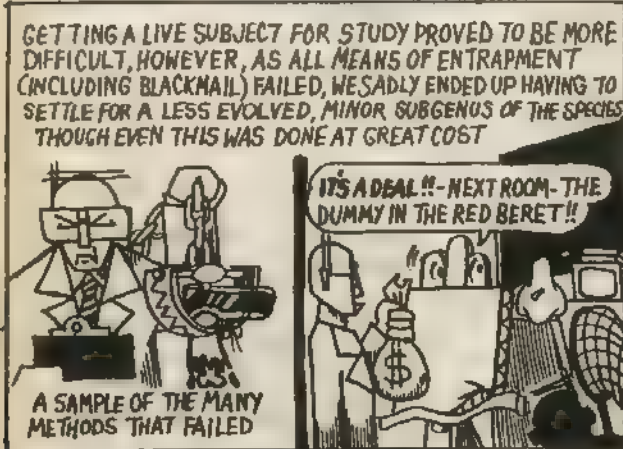
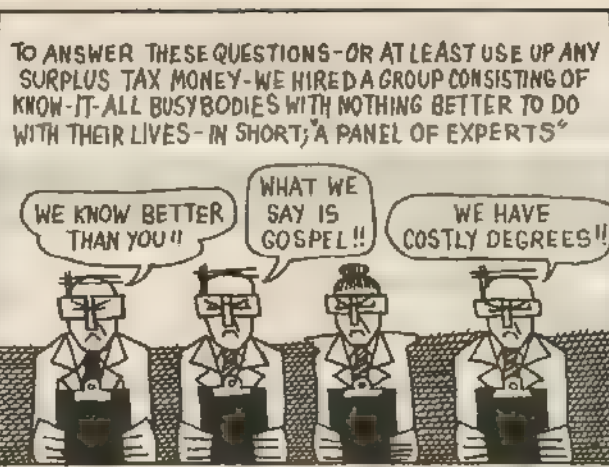
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MUSEUM

(From Page 34)

and slam-bang action that Segar is famous for.

On the same wall is a 1938 *Li'l Abner* page by Al Capp. By 1938, Capp had already established the remarkable style that had made him world-famous, and this page is an outstanding example of his lush style and sharp wit.

On the back wall of this room hangs a unique curiosity. It is a framed picture (approximately 2½x3 feet) of *Little Orphan Annie*, "Daddy" Warbucks, and the dog Sandy. At first glance it appears to be a photostatic blow up from an *Orphan Annie* comic page, but on closer inspection it becomes obvious that this is an original. In this close-up rendering, the colors are somewhat muted with age, and the sightless eyes of the trio stand out in relief.

In this room, hanging above a mantelpiece, is an original *Beetle Bailey* Sunday page by Mort Walker. It is a beautiful hand-colored piece with evidence of air-brushing in certain areas. The copy in this 1968 page dwells upon "the meaning of life" from Beetle's perspective, which, as you might suspect, is rather narrow.

The cartoon technique of Mort Walker is instantly recognizable throughout the world. His pen line is usually of the same consistency in everything he draws, but the effects he achieves with it always evoke a smile or outright laughter. It should be noted that the original *Beetle Bailey* Sunday pages are remarkably small compared to the pages of many of the comics of the 1930s and '40s. But the art of many of the cartoonists of those days were reproduced much larger than the more recent ones.

The Hall of Fame also contains an original *Krazy Kat* page by George Herriman. This page was rendered in 1942, just two years before the death of the cartoonist. Within it are all the surrealistic fantasy elements that Herriman was famous for.

Next to this is a huge 1897 page of *Hogan's Alley* (one of the first comic strips). It occupies a glass frame and has been hand-colored (presumably by Richard Outcault himself). The subject of this page is a German beer party. It is a large single-panel piece, and the coloring is so opaque that it gives the impression of a painting rather than a colored drawing. The page is crowded with individual figures: adults and children, engaged in absurd activities. In the center of the festivities stands The Yellow Kid, in his traditional night-shirt. He holds a huge German beer flagon in one hand and a string of sausages in the other, while leering at the

viewer with an obviously inebriated expression.

Another object that arrests your attention is a small painting by James Swinnerton. He was the creator of the *Little Jimmy* comic strip which he originated before World War I and which ran for more than 30 years. As a cartoonist Swinnerton was rather crude in his construction. His figures were two-dimensional and awkward. An appearance of "flatness" pervaded each of his pages. But as an oil painter he was superb. His paintings of the Arizona desert were remarkable examples of his true talent. They were almost equal to the finest pieces by Remington or Russell. This small painting is no exception. It is a fantasy piece of the principal characters from the *Little Jimmy* comic strip, standing on an Arizona butte at sunset.

As the visitor leaves the Hall of Fame and ventures toward the second floor of the museum, he is struck by the panoply of objects before him. A large, ornate staircase rises to a landing fixed at eye level, and continues upward at a 45-degree angle. The walls at the landing are covered with original comics pages and cartoon panels, arranged in a manner to evoke the maximum degree of admiration. Among them is a hand-colored portrait of *Kerry Drake* in an 11x14" glass frame, drawn by Alfred Andriola.

Also on the second floor is a plethora of original comic-book pages, ranging from works from Marvel and DC to some of the more obscure publishers. In this section there can be found many of today's fan favorites, as well as some of the more obscure artists.

But the piece that stands out among that wealth of artistic talent is an original *Prince Valiant*, drawn and hand-colored by Hal Foster. In the center of the page is a large illustration of Val on horseback, riding down a steep grade with huge rock formations behind him. Superimposed around the central figure are a number of panels of various characters in the story. The layout and rendering on this page, combined with its brilliant colors, makes for a magnificent presentation. This is classic Foster at his finest. It is the centerpiece of all the art on that landing.

When you get to the second floor, the first thing you see is an original poster painting of *The Rocketeer* by Dave Stevens. This is a superbly crafted piece of work that was created as an advertising piece for *The Rocketeer* motion picture. It contains representations of a

number of the actors who appear in the film. Stevens is not only a talented comic-book artist (and co-producer) but he is also an excellent painter, as this poster readily attests.

Also on the second floor is a daily strip of *Annie* by Leonard Starr. Many will recall that in the early 1960s, Starr created the slick comic strip "soap opera" called *On Stage*, the story of struggling young actress Mary Perkins who was trying to make it big on Broadway. The thing that set this strip apart was Starr's magnificent art.

It is remarkable that Starr was able to duplicate the style of Harold Gray. To do so, he was obliged to set aside many of the principles of commercial illustration he had diligently developed over the years and concentrate on an elementary style of cartooning. While his work on *Annie* is not an exact duplicate of Gray's crude technique, it is close enough to carry the strip forward successfully. This particular daily strip is a good example of that transition.

Near the *Annie* strip is a Sunday *Prince Valiant* page drawn by John Cullen Murphy. From the beginning of his duties on *Prince Valiant*, Murphy drew his pages about half the size that Foster had. Perhaps the reason for this is that *Prince Valiant* ceased to appear as a full-page feature after Hal Foster retired. John Cullen Murphy was never able to duplicate Hal Foster's masterful style of rendering, or perhaps he never really attempted to. His inking style is miles removed from that which had made Foster world-famous. This page is a good example of the basic difference between the two men. The page in question was hand-colored, but the colors are dull and mottled, especially when compared to the magnificent coloring on the Foster page mentioned earlier.

Also on the second floor is a plethora of original comic-book pages, ranging from works from Marvel and DC to more obscure publishers. Also represented are some comic-book publishers long out of business. In this section there can be found many of today's fan favorites, as well as some more obscure artists.

When standing before this wealth of comic art on display at the museum, you think of the words of Mort Walker in his excellent book, *Backstage at the Strips*. He said, in effect: "When looking at an original comic page, you cannot help being conscious of its uniqueness, for each original page is a one of a kind piece of work. When reviewing it, you are standing where the artist stood when he created it. You can see all the nuances of his technique and sense something of what (MUSEUM, Page 38)

MUSEUM

(From Page 36)

the artist felt when he created the piece."

There is no question he is right. Even a casual glance at these treasures confirms it.

There are many more pieces of comic art and cartoon panels on display in this marvelous institution. To list them all and expound on each would require an entire edition of *CBG*. Suffice it to say that a visit to

the Museum of Cartoon Art is an experience you'll long remember. It is my opinion that it would be worth a trip of hundreds of miles just to see the offerings on display here. But if any reader contemplates going there, be advised that it had better be soon. Shortly after the first of the year the museum will move to Florida.

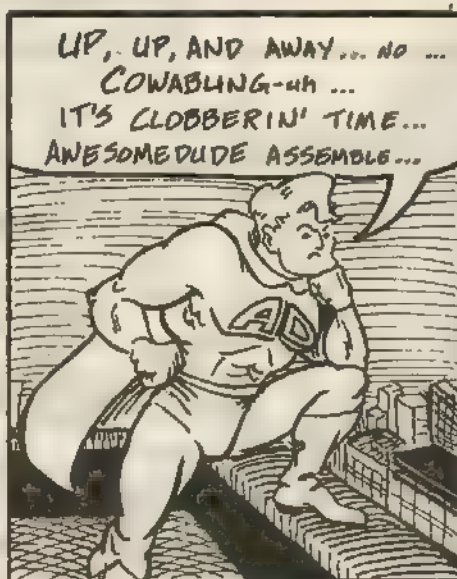
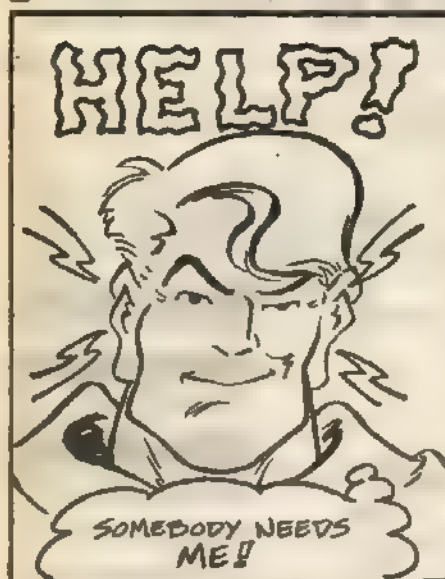
As you emerge from the Museum of Cartoon Art on a warm cloudless summer day, you are struck with the

realization that you have just spent a few hours in a fantasy land of creative imagination. The influence of that experience will long linger in your mind. You take one last look at the towering edifice behind you, then drive off into the real world with its numerous problems and difficulties.

Thank goodness that such a fascinating retreat exists.

AWESOMEDUDE in: "CALL TO ARMS"

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We haven't talked about the *Teenage Mutant Ninja Turtles* lately and we really should. Mostly because it's hard for me to think about anything else this week. I'll explain.

Doting daddy Tony bought the videotape of *Teenage Mutant Ninja Turtles II: The Secret of the Ooze* for wonder son Eddie. That was Friday evening. Father and son watched the movie that evening — and watched it again Saturday morning — and watched it again on Saturday afternoon — and watched it, well, you get the idea. I've lost count of how many times we've viewed it.

Eddie is showing no ill effects from his constant viewing, but I'm starting to fantasize about April O'Neil and wondering if the Democrats have really thought about Splinter as a possible candidate in '92. (Shredder, I assume, is a Republican.)

There are several Turtle items in my "future columns" file and I figure this is a good time as any to clear them out. We'll cover "nesting instinct" next week in yet another insightful look at pregnancy and parenting. Hey, we can't mock *The X-Men* and *Lobo* all the time.

The *Turtles* have been taking it on the chin this year. Back in April, I told you how Boston researcher Diane Levin devoted two or three long lunch-hours to a study concluding that Leonardo and his turtle-bros "encourage violent and antisocial behavior among young children and have a disturbing effect on learning, behavior, and play." Levin declined to comment on that scholarly refutation of her findings. (OK, so I never actually asked her to comment. But my address appears in *CBG* every issue. I think her silence on my comments pretty much speaks for itself.)

Directors of several child-care centers in Kansas City, Mo., banned the *Turtles* from the centers in May, saying children too often imitate the violence the shell-backed heroes use to repel the villains. "The *Turtles'* overall message is good



They're the good guys," said one director. "But resorting to violence to solve problems is not appropriate behavior or a good message to children." Some parents thought the ban an overreaction. "Kids can think of those things (the fighting) themselves," said one mother. "They don't need a video for that." Sure, lady. Cloud the issues with some common sense, why don't you?

Germany has decreed *Teenage Mutant Ninja Turtles II* off-limits for children under 12. The German film censorship board found the monsters too scary and also cited the overall violent tone of this film. We're talking *Germany* here. Two world wars. Those smiling storm-trooper guys. Death camps. But they thought the Shred-Head was real cool. All that leather and metal. Get a clue, you nutty Aryan party-poopers.

Then there's this letter I received recently from a Christian cartoonist. It reads (in part):

"There's a new monthly tabloid out now called *The Christian Parent Alert* that singles out the *Turtles* as one of the four things that are trying to steal our children away from us. (The other three things are rock 'n' roll, public school education, and Satanism.) It saddens me how the heroes of a relatively obscure independent comic book have been blown out of proportion. I haven't seen any of the TV cartoons and any of the alleged violence and Eastern mysticism. I was too busy privately protesting the commercialism of the *Turtles* and the omnipresence of their merchandise. I promised myself I would never bow to these new shell-backed gods in any way, shape, or form."

Now there's one reasoned reaction to the *Turtles'* popularity. Maybe, just to play it safe, Eddie and I should sacrifice a double pepperoni pizza to Michaelangelo.

I'm not going to defend the *Teenage Mutant Ninja Turtles* for their artistic significance. Long-time readers of *CBG* will recall that I've never cared much for the stories of *TMNT* creators Kevin Eastman and Peter Laird, though I applaud their success and their eagerness to share the

benefits of that success with so many other cartoonists. I think the Eastman-Laird comics, the *Archie Turtles* comics, and, especially, the *Turtles* comic strip, are pretty awful fare. But the TV cartoons are kind of cute, the movies are childish goofy fun, and the better toys are, well, kind of sort of neat. Most importantly, my son gets some major giggles out of seeing and playing with his Turtle buddies.

Eddie laughs at the slapstick fight scenes in the movies and cartoons. When Shredder gets clobbered (as he inevitably does in these conflicts), Eddie will sing "Poor Shredder" in a voice so sympathetic you just gotta hug the boy. When Eddie plays with his stuffed Leonardo and Raphael, they all work together to accomplish today's doubtless vital mission. The kid is 3 years old, and I think he has a better outlook on life and a better grip on reality than everyone else mentioned in this column. I figure I can place the *Turtles* way down on my list of immediate concerns. Like somewhere below getting all 14 variants of *Robin II* and *Godzilla* doing the funky chicken on Medina, Ohio.

Eddie, what tips do we have for our readers this week?

- *Wash Tubbs and Captain Easy: Volume 16 (1940-1941)* by Roy Crane (NBM, \$17.95). Series Editor Bill Blackbeard continues the daily and Sunday adventures of the two-fisted Easy and his feisty pal Wash. Cap joins the FBI in the daily strips and, with pard Vicki Sheridan, takes on saboteurs and germ warfare. The Sundays are lighter fare generally, but watch out for the Aug. 11, 1940, offering. It is a complete and sur-

prisingly grim story told in a succinct 12 panels. This is terrific reading from the heyday of the newspaper adventure strip.

- *Prince Valiant: Volume 12 (The New World)* by Hal Foster (Fantagraphics, \$16.95). This is even more terrific reading. Done in cooperation with publishers around the world, this full-color book series is meant to be "the definitive compilation of Hal Foster's masterpiece." Breathtaking artwork, great characters, and rousing tales of adventure. You will find something wonderful on each and every page of this volume as Valiant pursues his abducted bride to an amazing and mysterious new world. Don't miss this series. It is simply magnificent.

One last Turtle item, dudes.

Despite the popularity of our green teens, the word "ninja" failed to make the 1991 *Webster's Ninth New Collegiate Dictionary*. According to senior Editor Jim Lowe, the Japanese word has not yet been popularized in English publications. Among the new words and variations that did make it in (including definition and the year the word first was seen in English print) are:

Bodhran: an Irish goatskin drum (1972).

Cepe: a wild edible mushroom (1865).

Liposuction: surgical removal of local fat deposits (1986).

Major bummer, amigos.

(Send all correspondence on this column to: Tony's Tips, c/o P.O. Box 1502, Medina, Ohio 44258. We are opposed to violent, antisocial behavior — unless you really wick us off.)



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See page 11 for more convention information.

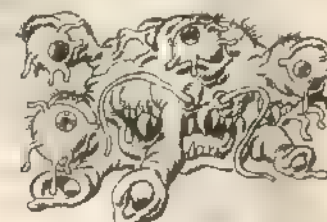
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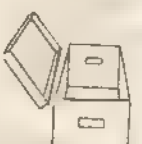
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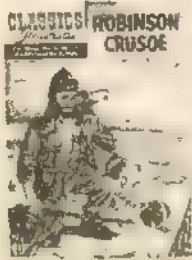
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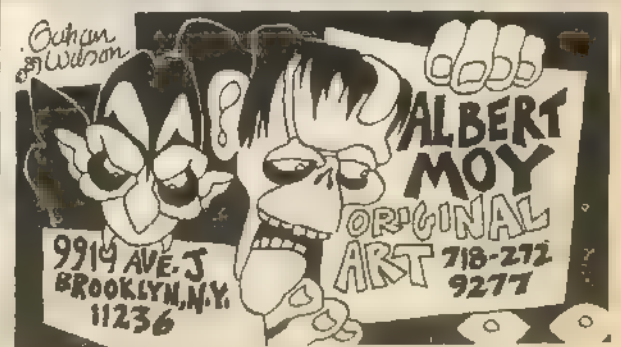
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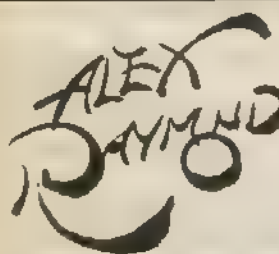
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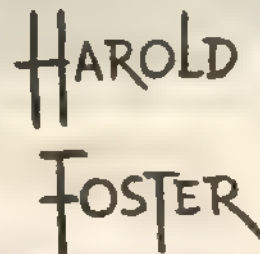
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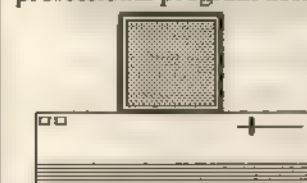
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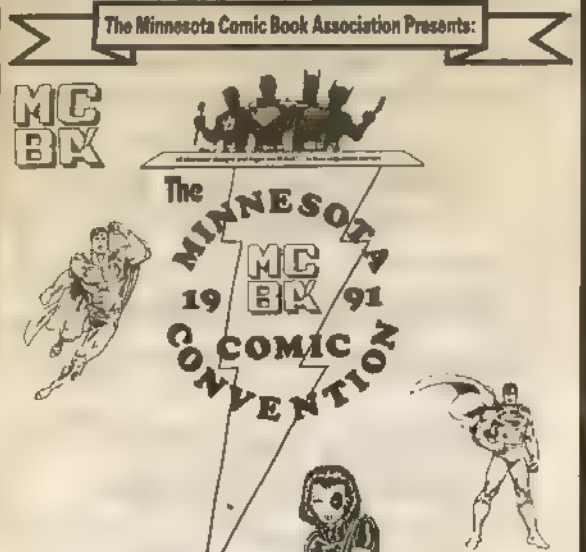
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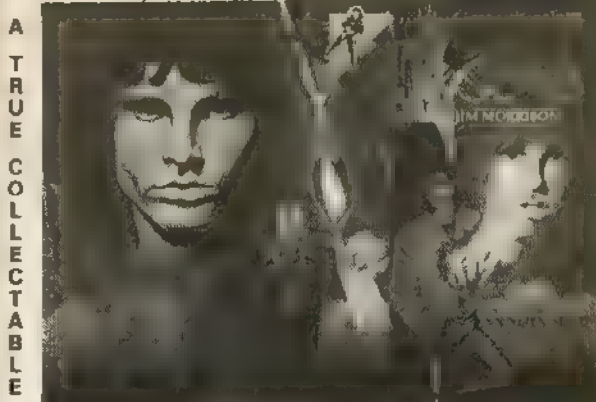
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Mystic #53 G/VG 5.00
Mystic #5 G/VG 5.00
Mystic Tales #2 VG+ MC 14.00
Mystic Tales #5 VG/VG+ 17.00
Mystic Tales #24 Fa/G 3.00
Journey Into Mystery #21 VG 28.00
Journey Into Mystery #16 VG 26.00
Journey Into Mystery #36 G 7.00
Mystic #53 G/VG 5.00
Mystic #5 G/VG 5.00
Mystic Tales #2 VG+ MC 14.00
Mystic Tales #5 VG/VG+ 17.00
Mystic Tales #24 Fa/G 3.00
Journey Into Mystery #21 VG 28.00
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Mystic Tales #2 VG+ MC 14.00
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Mystic Tales #24 Fa/G 3.00
Journey Into Mystery #21 VG 28.00
Journey Into Mystery #16 VG 26.00
Journey Into Mystery #36 G 7.00
Mystic #53 G/VG 5.00
Mystic #5 G/VG 5.00
Mystic Tales #2 VG+ MC

SHOWCASE

Showcase ads are available at \$19.00 each. Typesetting, illustrations and photos are included in the cost. New advertisers: please include current street address and phone number to avoid delay.

**DICE
4 LESS**

**Quality
Dice at
Discount Prices!**

Large selection of
polyhedral dice for
role-playing games, etc.

Send SASE for free catalog.

ARMCHAIR BOOKS

545 Titus Ave. Rochester, NY 14617

MEMORIES FOR SALE

(704) 258-8570
(813) 961-7042

**DICK
TRACY**



Police Squad Car,
M.I.B.

Getaways' Car
M.I.B.

Each \$35.00

Plus \$2.50 shipping

Beautiful litho boxes, cars 13"
long, opening doors, high quality.

CHUCK DRIGGERS

405 Windswept Dr. #203
Asheville, NC 28801

VIDEO Great, top quality Videos. Great Prices! Take
\$7.00 off any second Video listed here!

Atom Man vs. Superman. Great adventure serial with Kirk Alyn as
Superman. 15 Chapters. \$28.95
The Lone Ranger. Long lost serial is now available. Chapters have
Spanish or French subtitles, but, of course, spoken English. Two
chapters were redubbed for clarity. 18 chapters complete, and
worth it. \$28.95
The Superheroes of Comics. Marvel. Tom Tyler as Captain Marvel.
12 Chapters Complete. \$27.95
The Making of Terminator The Movie #1. Great behind the scenes
23 minutes. \$14.95

Please add \$2.75 to total order for shipping. Allow 7-12 days from receipt of your order for delivery. We
send you an acknowledgment letter to tell you we received your order. We ship via United Parcel. Add \$1
for priority US mail. All shipments are insured. Money order or personal check welcome. Personal checks
require 5-7 days to clear. New York State residents please add 8 1/2% sales tax.
Send \$1.00 for our Action/Adventure catalog of over 300 Great Titles. Most with our
\$7.00 off second Video offer. This catalog sent Free with any purchase.

BELLWRIGHT GIFTS, Incorporated
The Home Video Division - Dept C88
110-44 Queens Boulevard
Forest Hills, NY 11375
(212) 686-1805

**COST EFFICIENT
PROFESSIONAL TYPESETTING
IDEAL LOCATION**

**COLLECTORS
SHOWCASE**

All of the Collectors Showcase ads
are professionally typeset at no ex-
tra charge. Each ad is approximately
business card size and costs only
\$19. Multiple units are available but
not at a discount, each unit is \$19.
Any photos, logos or illustrations
are also included in the \$19 price.

The Collectors Showcase section
is also very visible in each issue
because it always begins in the 1st
section.

WHOLESALE BACK ISSUES!

**ALPHA FLIGHT
SPECIAL**

3 @95

**AMAZING
SPIDER-MAN**

350 @ 1.00

FANTASTIC FOUR

348-9 @ 1.25

GHOST RIDER

7, 9 @ 1.75 ea.

8, 10 @ 2.00 ea.

PUNISHER

21, 25-7 @ 1.75 ea.

30 @ 1.50

31-2, 35, 37-8 @ 1.25 ea.

43 @ 1.00

**PUNISHER WAR
JOURNAL**

9-10 @ 2.75 ea.

12-15 @ 2.00 ea.

16-24, 26-7 @ 1.25 ea.

32 @ 1.50

SPIDER-MAN

1 (Silver cover) @ 4.00

3 @ 2.50

6, 8 @ 1.75 ea.

7, 10-12 @ 1.50 ea.

UNCANNY X-MEN

150, 152, 194, 202-3, 206

@ 2.00 ea

176 @ 2.50

TERMS: Minimum order \$20.00. Please include \$3.00
for postage. Money orders shipped immediately;
payments by check will take seven days to clear. Please
include street address.

UNCANNY X-MEN

186, 188-190, 192, 263-5,

277 @ 1.50 ea.

201 @ 3.50

227 @ 3.00

244-7, 249-53, 259-60, 262,

278-9 @ 1.00 ea.

280 @ 1.25

Annual 8 @ 2.00

Annual 9 @ 6.00

Annual 12 @ 1.50

Annual 13 @ 1.00

Annual 14 @ 3.00

Annual 15 @ 2.50

WOLVERINE

11 @ 2.00

18, 20, 22 @ 1.50 ea.

19, 21, 26, 28-9, 32, 35 @
..... 1.25 ea.

X-FACTOR

2-4, 6-8 @ 3.00 ea.

5 @ 3.50

14-15, 17-18, 21-3, 26-7 @
..... 1.75 ea.

29-30, 50, 67-8 @ 1.50 ea.

37, 41, 43, 46-8 @ 1.00 ea.

42, 44-5, 55-8 @75 ea.

60 @ 2.50

65-6 @ 2.00 ea.

69 @ 1.25

Annual 2 @ 2.00

Annual 4 @ 1.20

Annual 6 @ 1.25

**DRAGON'S
LAIR**

Dept. MO
8316 Blondo St.
Omaha, NE 68134

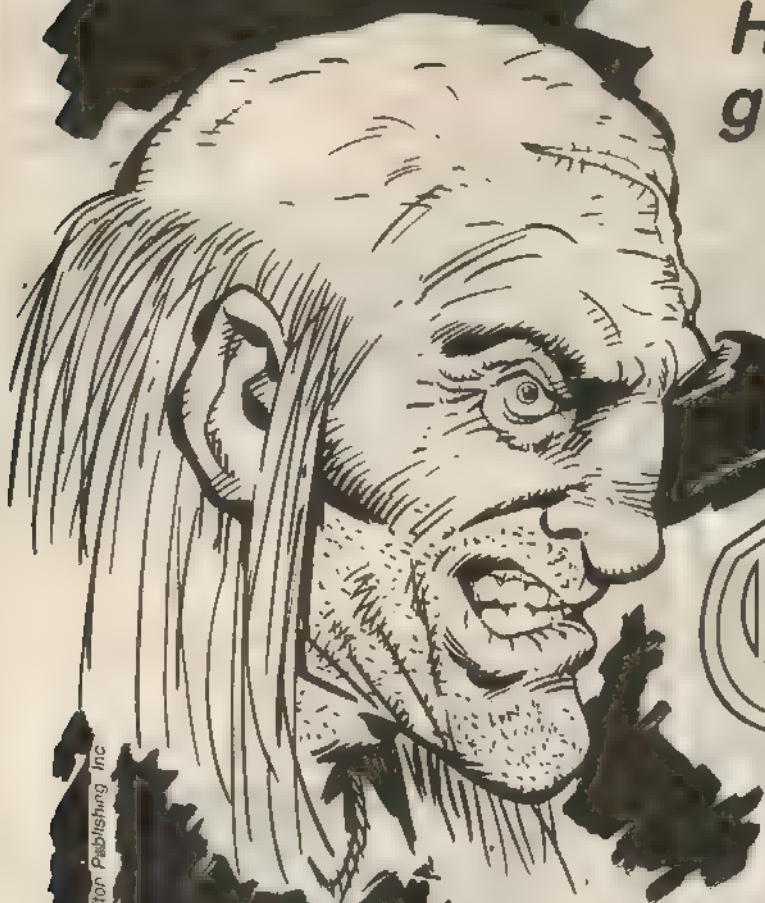
Billy and Pop

By Howard Bender



©/BENDER
91
CBG2

Here's what yer
gonna be seein'
startin' in
December!



GRAVE
Tales
IN COLOR

DREAD
OF NIGHT
IN COLOR

MAGGOTS
IN COLOR



If yer afraid yer gonna forget about these li'l gems,
don't fret; we'll remind ya in time to place yer order!

RANKIN SUPPLY CO., INC.

P.O. BOX 1271
GASTONIA, NC 28053-1271

SUPERIOR PRODUCTS - SUPERIOR SERVICE

PROTECHS™
100% POLYPROPYLENE MADE IN USA
PREPACKAGED IN 100'S
COLOR CODED SIZES

	1,000	5,000	10,000
PAPERBACK	\$25	\$24	\$22
DIGEST	\$25	\$24	\$22
CURRENT	\$25	\$24	\$22
REGULAR	\$25	\$24	\$22
SILVER/DELL	\$26	\$25	\$23
GOLDEN AGE	\$27	\$26	\$24
SUPER GOLD	\$29	\$28	\$26
MAGAZINE	\$30	\$29	\$27
THICK MAG	\$30	\$29	\$27
TREASURY	\$50	\$50	\$45
LIFE MAG	\$62	\$61	\$60

CALL FOR PRICES ON LARGER QUANTITIES

LONG, SHORT & MAGAZINE BOXES
2 PIECE DIE CUT INDUSTRY STANDARD
10-90...\$1.95 EACH 500...\$1.70 EACH
100....\$1.85 EACH 1000..\$1.45 EACH
MINIMUM ORDER OF 10

MYLAR^R SLEEVES
100% ACID FREE

	50 @	100 @	200 @
CURRENT	\$.39ea	\$.37ea	\$.36ea
REGULAR	\$.43	.42	.41
GOLDEN AGE	\$.45	.44	.42
MAGAZINE	\$.54	.53	.51

TERMS: CHECK IN ADVANCE-CALL FOR EXACT SHIPPING & TOTALS.
MASTER CARD, VISA & AMERICAN EXPRESS. FOR UPS/C.O.D. ADD \$3.75 PLUS EXACT SHIPPING.

1-800-426-1834

PAPERBAX™
10 SIZES-24 MIL
ALL WHITE VIRGIN MATERIAL
CUT TO INDUSTRY STANDARDS

	1,000@	5,000@	10,000@
CURRENT	\$38	\$36	\$34
REGULAR	\$38	\$36	\$34
GOLDEN AGE	\$45	\$44	\$42
MAGAZINE	\$51	\$50	\$48

MAXBAX™
THE ORIGINAL 100% MYLAR^R BACKING BOARD
CURRENT-REGULAR-GOLDEN AGE
50 @....\$25.00 150 @....\$60.00
100 @...\$45.00 300 @...\$100.00
1000...\$275.00

TURTLE SHELLS™
THE ULTIMATE PROTECTOR
MINIMUM ORDER OF 25

	25	100	250
CURRENT	\$1.25	\$1.15	\$1.00
SILVER AGE	\$1.25	\$1.15	\$1.00
GOLDEN AGE	\$1.40	\$1.30	\$1.15
MAGAZINE	\$1.45	\$1.35	\$1.20

TITLE DIVIDERS
20 MIL POLYSTYRENE
OR
INDEXED CARDBOARD
STYRENE
50 @...\$20.00 200 @...\$68.00
100 @...\$35.00 500 @...\$150.00
- CARDBOARD
100 @...\$15.00

SPARKLE CITY PRESENTS: DC, DISNEY, EC, WESTERNS, CLASSICS, AND MORE!

BRAND NEW COLLECTION

DC		BATMAN ANNUAL		FLIPPITY AND FLOP		MY GREATEST ADVENTURE		SUPERBOY		ARCHIE'S MADHOUSE		TALES TO ASTONISH		CAPTAIN MARVEL ADVENTURES	
ACTION COMICS		3 VF	25.00	7 G	5.00	25 34 VG/F	10.00	22 VG	40.00	4 G/VG	10.00	11 VG	19.00	106 SMBH G/VG	10.00
9 restoration VG	\$550.00	5 VF	30.00	19 G/VG	14.00	34 F/VF	17.00	51 Fair	6.00	ARCHIE'S PAL M-GALS	11.00	17 VG	8.00	108 tape SMBH Fair	10.00
32 G/VG	88.00	6 VG	15.00	74 VG	8.00	39 VG	8.00	55 G/VG	12.00	8 water stain VG	11.00	24 VG	15.00	110 PWR	5.00
35 restoration G/VG	88.00	7 F	22.00	FUNNY STUFF		40 45 54 F	11.00	71 Fair	6.00	ARCHIE'S GIRLS	12.00	5 VG/F	12.00	112 tape SMBH G	8.00
51 restoration first Frankster G/VG	88.00	BEWARE THE CREEPER		24 VG	10.00	40 Fair	5.00	78 F/VF	40.00	16 F	15.00	6 G	6.00	114 SMBH G	9.00
60 VG	85.00	1 F/VF	18.00	37 G/VG	6.00	44-45, 47-48, 51, 52, 57 F/VF	12.00	83 spine roll VG	7.00	20 VG/F	20.00	4-5 VG	7.00	117 SMBH G	9.00
65 restoration G/VG	85.00	1 VG/F	12.00	GANG BUSTERS		48 G/VG	5.00	84 VG	20.00	7 G/VG	24.00	11 20 VG	12.00	118 SMBH G/VG	10.00
74 78 84 VG/F	87.00	2 F/VF	10.00	12 G	10.00	50 54 VG/F	6.00	84 F/VF	13.00	8 VG	32.00	7 VG	4.00	123 SMBH G/VG	12.00
84 95 106 G/VG	54.00	3 F	8.00	61 VG/F	9.00	58 60 F/VF	17.00	84 92 F	12.00	BETTY AND VERONICA	58.00	11 20 VG	12.00	124 SMBH G	10.00
92 G/VG	48.00	143 VG	5.00	55 G/VG	8.00	60 VG	17.00	84 G/VG	5.00	ARCHIE'S GIRLS	24.00	31 VG	4.00	125 SMBH G/VG	12.00
117 small pcs tape G	45.00	152 VG	8.00	61 VG	7.00	64 VG	4.00	86 VG/F	40.00	BETTY AND VERONICA ANNUAL	50.00	31 VG	5.00	126 SMBH G/VG	10.00
122 VG	70.00	208 220 227 229 232 234	8.00	73 82 VG	11.00	71 VG	9.00	88 F/VF	17.00	ARCHIE'S PAL JUGHEAD	15.00	31 VG	5.00	127 SMBH tape Fair	7.00
223 F/VF	35.00	VF	8.00	72 VG	5.00	73 77 F/VF	8.00	90 VG/F	7.00	30 VG/F	30.00	31 VG	5.00	128 SMBH tape Fair	7.00
127 143 G	35.00	BOMBA THE JUNGLE BOY		6 tape Fair	95.00	81 VG	9.00	100 VG	25.00	ARCHIE'S PAL JUGHEAD ANNUAL	50.00	31 VG	5.00	129 SMBH G	12.00
185 F	65.00	3 VF	6.00	40 tape Fair	8.00	82 F	19.00	111 VF	9.00	2 VG/F	65.00	31 VG	5.00	130 SMBH G/VG	10.00
181 185 194 195 VG	38.00	3 F/VF	9.00	28 VG	145.00	83 VG/F	40.00	122 VG/NM	7.00	2 VG/F	50.00	36 G/VG	7.00	131 SMBH G	12.00
198 VG	45.00	4 F	9.00	37 VG	225.00	84 VG/F	25.00	145 VF/NM	9.00	8 VG	22.00	36 G/VG	5.00	132 SMBH G	10.00
211 VG	48.00	5 F/VF	1.00	37 G/VG	130.00	MYSTERY IN SPACE		28 VG/F	25.00	COSMO THE MERRY MARTIAN	2.00	36 G/VG	5.00	133 SMBH G	12.00
214 224 VG	28.00	BOY COMMANDOS		37 G/VG	130.00	13 VG	48.00	29 VG	25.00	JUGHEAD AS CAPTAIN HERO	2.00	36 G/VG	5.00	134 SMBH G	10.00
223 242 piece off front cvr G	7.00	8 NM	165.00	40 tape Fair	8.00	19 VG/F	75.00	30 VG	25.00	6 VG/F	12.00	36 G/VG	5.00	135 SMBH G	12.00
237 VG/F	38.00	11 VG/F	45.00	28 VG	145.00	27 VG	26.00	31 VG	25.00	1 VG	8.00	36 G/VG	5.00	136 SMBH G	10.00
238 VG	34.00	17 VG	38.00	30 VG	145.00	30 VG	26.00	32 VG	25.00	2 F	6.00	36 G/VG	5.00	137 SMBH G	10.00
242 VG/F	27.00	18 29 VG	27.00	31 VG	145.00	31 VG	26.00	33 VG	25.00	1 2nd Fair	30.00	36 G/VG	5.00	138 SMBH G	10.00
244 250 VG	23.00	21 chips front cover VG	17.00	32 VG	145.00	32 VG	26.00	34 VG	25.00	KATY KEENE	30.00	36 G/VG	5.00	139 SMBH G	12.00
252 G/VG	1.00	36 G	10.00	33 VG	145.00	33 VG	26.00	35 VG	25.00	2 VG	20.00	36 G/VG	5.00	140 SMBH G	10.00
255 VG	35.00	BRAVE AND THE BOLD		34 VG	145.00	34 VG	26.00	36 VG	25.00	1 2nd Fair	30.00	36 G/VG	5.00	141 SMBH G	10.00
257 VG	11.00	3 VG	58.00	35 VG	145.00	35 VG	26.00	37 VG	25.00	KATY KEENE FASHION BOOK	25.00	36 G/VG	5.00	142 SMBH G	10.00
260 F/VF	25.00	10 21 G/VG	40.00	36 VG	145.00	36 VG	26.00	38 VG	25.00	55 Dell 1981 VG	40.00	36 G/VG	5.00	143 SMBH G	10.00
266 G	7.00	15 22 VG/F	50.00	37 VG	145.00	37 VG	26.00	39 VG	25.00	55 Dell 1981 VG/F	19.00	36 G/VG	5.00	144 SMBH G	10.00
267 VG	95.00	20 VG	23.00	38 VG	145.00	38 VG	26.00	40 VG	25.00	1 Dell Giant NM	80.00	36 G/VG	5.00	145 SMBH G	10.00
268 G/VG	7.00	22 VG	23.00	39 VG	145.00	39 VG	26.00	41 VG	25.00	1 1958 VG/F	25.00	36 G/VG	5.00	146 SMBH G	10.00
ADVENTURE COMICS		23 VG	23.00	41 G/VG	145.00	40 VG	25.00	42 VG	25.00	22 VG	25.00	30 1980 VG/F	5.00	147 G	10.00
20 F/VF	325.00	30 VG	23.00	42 VG	145.00	41 VG	25.00	43 VG	25.00	1 VG	8.00	26 VG/F	45.00	119 Electra Jha VG/F	25.00
34 VG/F	195.00	34 F/VF	255.00	43 VG	145.00	42 VG	25.00	44 VG	25.00	2 F	6.00	30 VG/F	12.00	52 VG/F	20.00
54 restoration G/VG	150.00	38 G/VG	15.00	44 VG	145.00	43 VG	25.00	45 VG	25.00	1 VG	8.00	45 VG/F	20.00	31 VG	10.00
112 G/VG	60.00	38 F/VF	65.00	45 VG	145.00	44 VG	25.00	46 VG	25.00	2 VG	20.00	48 VG/F	20.00	39 47 G	9.00
114 G/VG	42.00	42 VG	16.00	46 VG	145.00	45 VG	25.00	47 VG	25.00	4 VG/F	55.00	54 VG	60.00	9 G	7.00
114 G	45.00	47 VG	16.00	47 VG	145.00	46 VG	25.00	48 VG	25.00	KATY KEENE FASHION BOOK	25.00	55 Dell 1981 VG	40.00	119 Electra Jha VG/F	25.00
122 G/VG	55.00	47 VG	16.00	48 VG	145.00	47 VG	25.00	49 VG	25.00	22 VG	25.00	55 Dell 1981 VG/F	19.00	52 VG/F	20.00
124 130 VG	60.00	55 F	6.00	49 VG	145.00	48 VG	25.00	50 VG	25.00	KATY KEENE GLAMOUR	35.00	1 Dell Giant NM	80.00	31 VG	10.00
125 VG/F	70.00	57 VG	7.00	50 VG	145.00	49 VG	25.00	51 VG	25.00	KATY KEENE PIN-UP PARADE	30.00	1 1958 VG/F	25.00	31 VG	10.00
143 VG/F	65.00	58 VG	7.00	51 VG	145.00	50 VG	25.00	52 VG	25.00	2 VG	20.00	23 Golden Christmas Tree VG	75.00	39 47 G	9.00
158 VG	45.00	59 VG	7.00	52 VG	145.00	51 VG	25.00	53 VG	25.00	1 VG	8.00	23 Golden Christmas Tree VG	75.00	52 VG/F	20.00
159 180 VG	50.00	60 VG	7.00	53 VG	145.00	52 VG	25.00	54 VG	25.00	2 F	6.00	23 Golden Christmas Tree VG	75.00	53 SMBH G	12.00
182 VG	35.00	61 VG	7.00	54 VG	145.00	53 VG	25.00	55 VG	25.00	2 VG	20.00	23 Golden Christmas Tree VG	75.00	54 SMBH G	12.00
187 195 VG	40.00	62 VG	7.00	55 VG	145.00	54 VG	25.00	56 VG	25.00	1 VG	8.00	26 VG/F	45.00	55 SMBH G	12.00
189 VG	45.00	63 VG	7.00	56 VG	145.00	55 VG	25.00	57 VG	25.00	2 VG	20.00	30 1980 VG/F	5.00	56 SMBH G	12.00
225 228 VG/F	45.00	64 VG	7.00	57 VG	145.00	56 VG	25.00	58 VG	25.00	2 VG	20.00	30 1980 VG/F	5.00	57 SMBH G	12.00
231 G	14.00	65 VG	7.00	58 VG	145.00	57 VG	25.00	59 VG	25.00	1 VG	8.00	30 1980 VG/F	5.00	58 SMBH G	12.00
234 245 VG	34.00	66 VG	7.00	59 VG	145.00	58 VG	25.00	60 VG	25.00	2 VG	20.00	30 1980 VG/F	5.		

EXTRA		LOWE RANGER WESTERN TREASURY		ADVENTURES INTO THE UNKNOWN		CLASSIC COMICS (REPRINTS)		FORBIDDEN WORLDS		HEADLINE		MOVIE AND TV COMICS		SPACE WESTERN COMICS	
1 VG/F	25.00	1 VG/F	38.00	47 F/VF	25.00	1 VG/F	6.00	2 VG	65.00	4 VG	12.00	1 Nighthawk	25.00	43-44 VG/F	30.00 @
2 VG/F	30.00	2 G/VG	11.00	121 F/VF	9.00	2 VG	14.00	4 G/VG	25.00	21 G/VG	8.00	1 War Gods of the Deep F	8.00	9 G/VG	5.00
2 4 F	20.00 @	771 F	9.00	173 F/F	8.00	70 G	7.00	8 10 G/VG	17.00 @	9 F	12.00	1 Flying Nun VG/F	8.00	30 F/VF	9.00
4 VG/F	17.00 @	771 F	9.00	3 scarce NM	95.00	75 F	6.00	12 VG/NM	50.00	15 F/VF	7.00	1 The Young Lawyers VG	6.00	SPARKLER	40.00
2 VG	15.00	848 F/VF	15.00	4 scarce NM	95.00	82 G/VG	7.00	24 VG	12.00	43, 48 F/VF	6.00 @	1 Room 222 G/VG	5.00	SPECTACULAR FEATURE	35.00
FRONTLINE COMBAT	25.00 @	MAVERICK	25.00	10 Vol 2 VG/F	10.00	84 G/VG	7.00	28 F	18.00	HOUSE OF YAMU	7.00	2 Flying Nun VG/F	6.00	SPECTACULAR FEATURES MAGAZINE	25.00
10 F/VF	60.00	7 VG	8.00	8 VG	65.00	87 hm 167 VG/F	8.00 @	87 F/VF	12.00	1 NM	7.00	21 Dream of Jeannie VG	8.00	12 VG/F	15.00 @
HAUNT OF FEAR	55.00	7 VG	8.00	1 VG/F	16.00	88-89, 92, 95, 104 VG	8.00 @	115 F/VF	12.00	3 VG	48.00	3 Flying Nun VG	5.00	1-2 F/VF	75.00
14 origin Old Witch VG	50.00	12 G	5.00	5 Vol 4 VG/F	25.00	99 hm 112 VG/F	8.00 @	116 VG/F	14.00	4 VG/F	35.00	1 The Monkeys G/VG	6.00	3 F/VF	60.00
20 VG	37.00	162 F/VF	5.00	10 Vol 2 VG/F	10.00	100 hm 153 VG	8.00 @	117 F	9.00	2 VG	25.00	4 Love Lucy G/VG	13.00	4 F/VF	60.00
28 F/VF	55.00 @	1005 F/VF	30.00	8 VG	65.00	103 hm 114 F	6.00	15 F/VF	11.00	3 VG	15.00	5 Mission Impossible G/VG	6.00	2 NM/VF	25.00
28 F	13.00	MOTION PICTURE COMICS		1 VG/F	16.00	105 F/VF	7.00	25 Fair	19.00	4 VG/F	35.00	6 My Favorite Martian VG	6.00	3 F	80.00
INCREIBLE SCIENCE FICTION	110.00	114 Cinopie Cinex VG	18.00	1 VG	8.00	105 hm 169 F	5.00	25 Fair	19.00	1 G	8.00	7 The Monkeys G/VG	6.00	3 F	80.00
30 F	70.00	NEVADA	18.00	1 VG	8.00	105 hm 148 VG/F	5.00	57 G	31.00	2 VG	6.00	8 The Monkeys G/VG	6.00	3 F	80.00
6 Poor	11.00	412 NM	20.00	1 VG	8.00	108 hm 112 VG/F	8.00 @	57 G	31.00	3 VG	15.00	9 The Monkeys G/VG	6.00	3 F	80.00
PANIC	11.00	820 F	12.00	1 VG	8.00	113, 115 VG	12.00 @	57 G	31.00	4 VG/F	35.00	10 The Monkeys G/VG	6.00	3 F	80.00
5 F/VF	20.00	OKLAHOMAN	20.00	1 VG	8.00	114 hm 166 VG/G	7.00	57 G	31.00	1 G	8.00	11 The Monkeys G/VG	6.00	3 F	80.00
5 F	6.00	OUTLAWS	12.00	1 VG	8.00	116 VG/F	7.00	57 G	31.00	2 VG	6.00	12 The Monkeys G/VG	6.00	3 F	80.00
12 VG/F	4.00	PRIZE WESTERN	7.00	1 VG	8.00	123 hm 154 F/VF	6.00	57 G	31.00	3 VG	15.00	13 The Monkeys G/VG	6.00	3 F	80.00
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1 VG	115.00	114 VG	12.00	1 VG	8.00	144 hm 153 F	5.00	57 G	31.00	2 VG	6.00	16 The Monkeys G/VG	6.00	3 F	80.00
2 VG	60.00	114 VG	12.00	1 VG	8.00	144 hm 153 F	5.00	57 G	31.00	3 VG	15.00	17 The Monkeys G/VG	6.00	3 F	80.00
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ADVENTURE, 39, 59, 133, 136, 144, 51, 156, 166, 184, 191, 207	GAUGUSTERS: 64 HOUSE OF MYSTERY: 44, 45, 47, 50 MISS BEVERLY HILLS: 6 STARS WELCOME: 3	RUDOLPH, 1960-61 SENSATION: 3, 6, 21, 26, 53, 74, 84, 91	ALL AMERICAN WESTERN: 103, 105, 112, 117, 119, 120, 122, 123	49, 50, 51, 52, 53, 55, 56, 57, 58, 59 60, 61, 62, 63, 64, 65, 66, 67, 68, 69	A DATE WITH JUDY: 3, 4, 6, 12, 14 16, 17, 18, 20, 21, 23, 24, 26, 27, 33	19, 20, 21, 22, 23, 24, 25, 26, 27, 29 30, 31, 32, 33, 34, 35, 36, 37, 38, 39	FOX AND THE CROW: 6, 7, 21 29, 30, 32, 33, 36, 37, 38, 39
ALL AMERICAN: 6, 39, 42, 43, 90, 93, 96, 99	WIFE: 11, 18 WOMAN FUN: 10, 27, 33, 39, 43, 51, 97, 117, 131, 172, 122, 126, 16, 19	SGT. BILKO: 16-17 STAR SPANGLED: 12, 31, 59, 61, 64, 65, 68, 93, 94	ALL STAR WESTERN: 58, 60, 69, 70, 71, 72, 73, 74, 81, 82, 83, 85, 87, 88, 94, 95, 102, 107, 109, 115, 112, 115, 116	70, 72, 74, 75, 79, 81, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 160, 163, 164, 165, 166, 167, 169, 170, 171, 173, 174, 175	42, 44, 45, 46, 48, 50, 51, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 160, 163, 164, 165, 166, 167, 169, 170, 171, 173, 174, 175	DATE WITH DEBBIE: 2, 4, 6, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 160, 163, 164, 165, 166, 167, 169, 170, 171, 173, 174, 175	DEAN MARTIN & PERRY LEWIS AD- VENTURES OPIN: 1, 2, 4, 5, 6, 10, 11, 13, 14, 16, 18, 21, 23, 26, 27, 28, 29, 31, 32, 34, 35, 36, 38, 39, 40, EVERYTHING HAPPENS TO HARVEY: 5, 6 FALLING IN LOVE: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75
ADVENTURE FILMS: 4 CLASH: 6, 39, 49, 103	NEW ADVENTURE: 1, 6, 17, 19, 26 NEW BOOK OF COMICS: 27 NEW COMICS: NEW FUN: 6 OZZIE & HARRIET: 2, 5 PVT. DOBERBERG: REAL FATE: 1, 8 REX THE WONDER DOG: 21, 22, 25, 44	STRANGE ADVENTURES: 127 SUPERBOY: SUPERMAN: 47 TALES OF THE UNEXPECTED: WONDER WOMAN: 13, 16, 88 WORLD'S FINEST: ALL AMERICAN MEN OF WAR: 127, 11, 30, 37, 40, 43, 47, 48, 51, 52, 57, 60, 78	ANGEL AND THE APE: 6 ANIMAL ANTICS: 1, 3, 5, 6, 7, 8, 9, 10, 12, 16, 17, 21, 22, 23 BINKY: 7, 72, 73, 75, 78, 81 BINKY'S BUDDIES: 4, 5, 6, 7, 8, 9, 10 BOB HOPE: 2, 5, 7, 8, 9, 10, 11, 12, 14, 15, 18, 19, 21, 26, 29, 30, 32, 34, 37, 38, 40, 41, 42, 43, 44, 45, 47, 48	COMICS CAVALCADE: 30, 31, 32, 35, 36, 37, 39, 40, 41, 42, 43, 44, 45, 46, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 60, 62, 63 DALE EVANS: 4, 6, 7, 4, 7, 17, 18, 23, 24	DATE WITH JUDY: 3, 4, 6, 12, 14 16, 17, 18, 20, 21, 23, 24, 26, 27, 33 42, 44, 45, 46, 48, 50, 51, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 11		

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Gentle Reader:

A crying need in the comics community has been identified. Bowing to pressure from the wise and savvy editorial team of *Comics Buyer's Guide*, *Miss Conduct* has consented to assist those confounded by the complexities of good manners in this oh-so-troubled field. Her guidance was sought and secured at a recent industry function after the editors observed her adroit handling of a number of etiquette questions voiced by the other members of her entourage.

While *Miss Conduct* agrees with those perplexed souls who feel that appropriate behavior is sometimes lacking within our industry, she feels that this lapse from propriety is from ignorance rather than a malicious desire to alienate and offend. Therefore, she has agreed to illuminate each of those dusky corners in which improprieties can fester and thrive. *Miss Conduct* willingly acquiesces to the demands of her unique abilities, and will answer any questions directed to her from the concerned readership of this paper.

Dear Miss Conduct:

During my attendance at a popular comics convention this past year, I encountered a striking-looking young woman, and had occasion to converse with her. Imagine my surprise when I learned that the woman had been an old acquaintance of mine, who — when last we met — had been a male. Yes, this individual had changed sexes since our paths had last crossed. I confess to experiencing a slight fluster, not knowing what was the correct comment would be in such an unusual circumstance. Could you enlighten me?

Gentle Reader:

But of course.

Certain situations which occur with alarming regularity at comic-book conventions strain the concept of procedure, for they seem to have no precedent. At times, one is moved close to despair of ever finding one's proper course. Despair not, gentle reader, for *Miss Conduct* is girded to advise and conquer.

As is always the case in those moments of decision when one is perplexed by the demands of propriety, all that is necessary is the exercise of common sense. Since, in this case, the individual is already known to you, the most correct and natural response is a chaste kiss on the cheek and an enthusiastic "Darling, how wonderful you look!" Leave it to the recipient of your remarks to decide whether or not further acknowledgement of his/her transformation is required.

Dear Miss Conduct:

As a popular Creative Profes-

What do you say to a male who's becoming a female?

sional in this wonderful, wacky business of comics, I am frequently "hit upon" by some very attractive young ladies. While not, perhaps, blown away by my personal charisma, they do seem to have been awed by my artistic prowess and tend to want to become demonstrably close to one of their idols — such as me. My problem with this arrangement is a legal one; how, without dampening the mood, can I be assured that my admirer-of-the-evening is of legal age to express her admiration? I admit that my powers of judgment in this important area are far from flawless, and it would be most embarrassing if an industry idol were to be found involved in anything statutory.

Gentle Reader:

In this Year of the Lord 1991 it perhaps behooves *Miss Conduct* to preface her advice with the standard, mandatory caution that brief convention flings are not at all considered "done." Medical considerations alone should induce one to avoid taking any precipitate motions pending a step back from the press of the moment to allow cooler heads — or whatever — to prevail.

However, if one finds himself/herself persuaded by circumstance to disregard this consideration, then there is, of course, a discreet means to ascertain that your possible paramour is, indeed, past the age of legal consent. As the host for the evening's entertainment it is only necessary for you to suggest retiring to the closest public source of libations, one which naturally must indulge in that legally required pastime known as "carding." In such a case, it falls upon you to ask in advance whether your guest has the proper identification to participate in this adult form of frivolity.

If the object of your possible affections does not, perhaps you should merely stand a round of soft drinks and tender your regrets for drawing the evening to such an early close by pleading your many obligations the next day.

Dear Miss Conduct:

I should know better than to be surprised at comics conventions, but I must register a strong protest against the practice (observed at two such gatherings this past summer) of carting one's pets around in the public areas. I feel very strongly that snakes, iguanas, ferrets, and kin-kajous have just as much right to enjoy the good fellowship of the comics community as do the

rest of us, but, because of the unpredictable nature of animal behavior (as well as the perhaps-unfounded but nonetheless genuine antipathy possessed by some towards some specific members of the animal kingdom), those pet owners should refrain from ferrying their non-human companions to such gatherings as comics conventions. Have you an opinion on this?

Gentle Reader:

But of course

While generally a rigorous defender of the rights of the individual, I cannot but rear back in horror at the lack of personal consideration in the hearts and minds of those who risk shock and harm to their purportedly beloved animal companions — all in the name of self-decoration. Animals, as well as small children, should have limited access to large crowds due to the danger offered in the way of possible escape, loss, or inadvertent injury.

Miss Conduct also feels compelled to remind her readers — not that any of them need to be reminded of this strict rule of proper behavior — that it is ill-advised to do anything or wear anything in a large crowd that might cause its members to shriek, cringe back in fear, mob riot, or faint. Provoking such unacceptable conduct in others is one of the least tolerable behaviors possible. Remember, the goal of good manners is to render all concerned as comfortable as possible — a state which co-exists uneasily with terrorized trauma. Not only that, but frightened people often react in uncharacteristic ways such as punching the offender in the nose. While *Miss Conduct*, of course, utterly condemns, such a serious lapse in etiquette, she does want to record her sympathy with the attacker.

Confounded by questions of propriety? Bemused by the demands of polite society? Shocked by lapses in good behavior? Uncertain about etiquette? Daunted by decorum? Gentle readers, *Miss Conduct* stands ready to assist. Send your questions to: *Miss Conduct*, c/o *Comics Buyer's Guide*.

Miss Conduct is a recognized comics professional who claims she has never been other than intentionally rude. Reared by the strictest rules of etiquette, *Miss Conduct* knows that anonymity is the first requirement for even-handed dispensation of the inviolable regulations of proper behavior

Comics Guide

A Valiant effort

By Don Thompson

One of the most sought-after comic books currently on the market is *Magnus Robot Fighter*. This may come as a surprise to those who think mutants with "X" in their names are the hot comics properties of today. Long after everyone who cares (and many who don't) have been lumbered with a closetful of duplicate X-titles and the X-tasy of it all has X-pired with the X-haustion caused by X-cess, a lot of people are going to belatedly discover this nifty comic book, which is well crafted and entirely involving.

It already is catching on to a great extent, probably greater than most retailers realize. Copies of the first issue — there have only been five issues to date — are already fetching upwards of \$10, due primarily to word of mouth from those who have read it and raved to those X-clusively devoted to other X-amples of comic books (and that should be more than enough of that).

Magnus may or may not be a "hot" comic book (most of which are, in Cole Porter's words, too hot not to cool down), but it has the earmarks of a hit comic book, one which will continue to acquire fans and accrue in value.

Magnus Robot Fighter, in its original incarnation, was published by Gold Key Comics from 1963 to 1977 (including some time as a reprint title) and was collected primarily for its knockout art by Russ Manning. (Ask Dave Stevens or Steve Rude what they think of Russ Manning's art.) The stories attracted almost as much attention as the art; there was even a rumor that they were written by Isaac Asimov (they were not, but they were good enough to lend the rumor credence in some circles).

The stories should have been repetitious: The series was set in 4000 A.D. and Magnus had been trained — by a robot — to destroy robots which had developed minds of their own and tried to subjugate humanity. Except for Magnus, most humans were soft and weak and had come to depend entirely on robots to do all the work. He fought them with a mixture of martial-arts skills and his super-hard hands — when he chopped them in the neck, they flew apart and expired with a despairing cry of "Squee!"

As I said, the stories should have been repetitious, but the authors managed to ring many changes in the basic plot and no one could get enough of Russ's art.

(You won't have to take my word for this much longer. Valiant plans to reprint those Gold Key *Magnus* issues soon.)

Now to the present: In the current series — written by Jim Shooter with art by Art Nichols and Bob Layton — it is now 4001 A.D. and some aspects of the series that were there from the beginning have come to the fore. I ordinarily object to "darkening" an old series in modernizing it, but Shooter hasn't done that; all the "dark" elements were in the original, though probably even the writers didn't realize it.

Imagine a series set in the American South in pre-Civil War days, with the hero a brave

slave-catcher who tracks down runaway slaves, ones who have illegally learned to read and write and who are trying to rob their masters of their rightful property by escaping to the North. Then the slave-catcher has an epiphany and realizes that he has been wrong — the slaves have a right to be educated and free. He then becomes a staunch abolitionist and revolts against his employers and his friends to help the slaves gain their rights.

Basically, that's what Valiant's *Magnus Robot Fighter* is about. What's more, it is outstandingly good. Jim Shooter has never written better or been more in command of his plots. The art is outstanding. Grade: A-plus.

Valiant's other *magnum opus* is based on yet another Gold Key series, *Doctor Solar, Man of the Atom* — but Shooter's take on this one is very different. I don't want to give away too much, but *Solar* is a very different (and much better) series than the Gold Key version. This one, too, is catching on, with the first issue going for double cover price before the third issue has appeared.

The center portion of each issue is devoted to a 10-issue serialization of the origin of Solar (drawn by Barry Windsor-Smith at the top of his form), with a centerfold each issue which is part of a 10-piece jigsaw puzzle which will make up one enormous final panel for the serial. And, despite what Valiant urges you to do, it is not necessary to mutilate your copies to piece together the final panel; all you have to do is open each issue to the centerfold and lay the first 10 issues out on a large, clean surface. It's a sales gimmick, sure, but the art and story are first-rate, so who minds it?

Magnus has a gimmick, too: You have three trading cards and a coupon stapled into each issue and you have to turn in the 10 numbered coupons — one from each of the first 10 issues — to get a copy of *Magnus* #0. I object to anything that encourages mutilation of copies which can then get into circulation and cheat future collectors, but my primary reservation is simply that Valiant's material is too good to need any gimmicks.

Rush out and pick up the five issues of *Magnus* and two issues of *Solar* which have been published to date. (It may already be too late to find them; they were woefully under-ordered by retailers who had no room for comics that were not X-rated (either for sex or the presence of mutants) — and those who have bought and read *Magnus* and *Solar* are unlikely to get rid of them.)

Valiant also publishes three Nintendo comics — *The Adventures of Super Mario Bros.*, *The Legend of Zelda*, and *Nintendo Comics System* (which usually features either Game Boy or Super Mario). These have little appeal to me, but Nintendo addicts might like them.

Valiant also publishes *World Wrestling Federation Battlemania Magazine*. I haven't seen an issue of that one.

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ROCKIN ROLLIN MINER ANTS



Making their debut in *Teenage Mutant Ninja Turtles* #40 will be the Rockin Rollin Miner Ants.

Motter joins Preiss

Dean Motter has joined Byron Preiss Visual Publications Inc. as art director/editor. In his current position with BPVP he will be responsible for the design and art direction of many projects, including *The New Two-Fisted Tales* and *The Ray Bradbury Chronicles*.

His editorial duties will also include the development and acquisition of new comic book-oriented properties for future publications.

Motter has worked in the entertainment and leisure arts fields for many years as an art director and illustrator. As one of Canada's leading music industry designers he has won several awards for his album

covers and promotional campaigns.

He is especially well known in the comic-book field for the design and graphics of his creation *Mister X*. He is also responsible for the illustration and story of DC Comics' limited series, *The Prisoner*, as well as the award winning design for DC's Piranha Press Line.

Flashback: Five years ago

The ABC-TV series *20/20* broadcast July 24, 1986, includes a segment by correspondent Bob Brown saluting the 25th anniversary of Marvel Comics.

—Greg W. Myers

X-Men's Jim Lee to visit Flying Colors Comics

Appearance aids Literacy Volunteers of America

Jim Lee, artist of Marvel's new *X-Men* series, will visit Flying Colors Comics & Other Cool Stuff in an exclusive Northern California store appearance Sept. 14 and 15, from 1 to 4 p.m. both days.

This event will benefit the Literacy Volunteers of America-California chapter. On Sept. 14 at 1 p.m., representatives from the LVA-CA will be presented with a check from Comics X-Press and Flying Colors in conjunction with Lee, as a result of the sales of the signed editions of *X-Men* #1 made available through ads in *CBG* over the past several months.

"The donation will be in excess of \$5000," said Joe Field of Flying Colors. "When we made the announcement about the signed copies of *X-Men*, we placed the emphasis more on the excitement and anticipation of the comic book than we did on the benefit aspect. My involvement with the Literacy Volunteers goes back several years to the benefit art auction at Wonder-Con in Oakland. Jim has also been a steady donor to the art auction. The donation from the *X-Men* benefit comes as a natural extension of previous commitment to the cause of literacy — a commitment shared by Jim and the people who work for both Comics X-Press and Flying Colors.

"As a special bonus to those attending the store appearance, Jim has come up with some new Wolverine art which we will feature on a commemorative bookmark. The bookmarks will be free, but we will gladly accept public donations for the Literacy Volunteers. We're going to have

Flashback: 20 years ago

Golden Age comic-book artist Lou Fine dies of a heart attack at age 57 July 24, 1971.

—Greg W. Myers

a cool time and we hope everyone can make it."

For more information about the event, contact Flying Colors

Comics & Other Cool Stuff, 2980 Treat Blvd., Concord, Calif. 94518 or call (415) 825-5410.



Real men read: Wolverine bookmark by Jim Lee is part of benefit activities for Literacy Volunteers of America.



Event management, Part 2

Last time, I discussed some of the philosophies behind event management. But there wasn't space to delve into the specific tasks required to run a successful event. Let's discuss that now.

Before getting into the comics industry, I was Student Activities Coordinator at Temple University. The budget for and complexity of the programs were significant. I found that a To-Be-Done checklist, implemented as described below, helped a great deal toward making sure none of the details were forgotten. I found this tool to be even more useful as a store owner, especially in the beginning months when I had big dreams and a

small staff. And when I delegated programming to managers, it required little more than handing over the tried, tuned, and true checklist.

The suggested TBD checklist below is organized chronologically (as opposed to in order of importance — a list worth generating, as well, for when time is tight and all tasks can't be accomplished) for ease of transferring to a task calendar. Once a date is set for an event, enter all appropriate tasks from your checklist into specific days on your calendar. Obviously, you'll want to be careful to insert the TBD's into dates that you're reasonably sure you'll be in the store. Put the calendar in a place

that you'll see every day, and don't let a day go by that you don't glance at it (I use my calendar to list many tasks, not simply those oriented towards events), or you'll forget to do something. When a task comes up, don't think about it, just do it.

November: Set day to review last year's calendar, then plan events for year. Write rough details, ad vehicles, budget, and TBD's: Involve managers and employees, if possible.

Three Months Prior: Meeting among owners, managers, and employees (spouses, families, and anyone else being roped into this), solicit Event opinions, get them involved from the start.

Three Months Prior: Read notes from last year's event. Learn from last year's lessons.

Three Months Prior: Depending on type of event, determine layout of furniture or equipment, do sketch of floorplan or props, or write rules, conditions, and details of event.

Three Months Prior: Write letter to outside parties involved (publisher, manufacturer, distributor), send invitations to guest(s), get local approval, licenses, and/or permit.

Ten Weeks Prior: Make defined marketing plans, in writing, specific to that event, in

more detail than an ad plan. No marketing detail should be left out.

Ten Weeks Prior: Design and place order for special items to be produced — staff T-Shirts or buttons, special prints, printed items.

Eight Weeks Prior: Send in newspaper ads (learn deadlines).

Six Weeks Prior: Design mailers and flyers (earlier if jobbed out).

Five Weeks Prior: Copy mailers and flyers, or have printed.

Four Weeks Prior: Do any necessary construction of props, sets, floats, etc.

Three-and-a-Half Weeks Prior: Call publishers, manufacturers, distributors, etc. for promotional giveaways.

Three Weeks Prior: Create signage (earlier if jobbed out), special paperwork.

Three Weeks Prior: Order giveaways (soft pretzels, candy).

Two-and-a-Half to Four Weeks Prior: Mail press releases (learn deadlines).

Two Weeks Prior: Create window and other displays.

Two Weeks Prior: Distribute flyers to colleges, shopping centers, etc. Get authorization first.

One-and-a-Half to Two Weeks Prior: Print mailing list labels (you do have a mailing list, don't you?), buy stamps, assemble,

stuff, and stamp mailers.

Nine to Ten Days Prior: Mail mailers.

Seven Days Prior: Follow up on anything that didn't get done, didn't arrive, or didn't go out.

Day Before Event: Thoroughly clean store. (More thoroughly than your daily cleaning procedure. And don't forget the bathroom and windows.)

Day Before/Morning of Event: Hang Balloons, signs, special decor.

Day of Event: **Make no plans** for day of event (except clean-up). Be a host.

Within Three Days After Event: Meet with everyone involved, possibly including key customers, to review event. Write notes, file *accessibly* for future review.

If it seems like some of these TBD's call for attention a little early, it's because they do. After all, what does it hurt to have your mailers printed and filed for a week? Because problems will occur, I'd rather be conservative and build in time to resolve them. In fact, the way to decide the date to act on a task involving an outside party is to estimate the maximum time they'll need to complete their part, and then double it.

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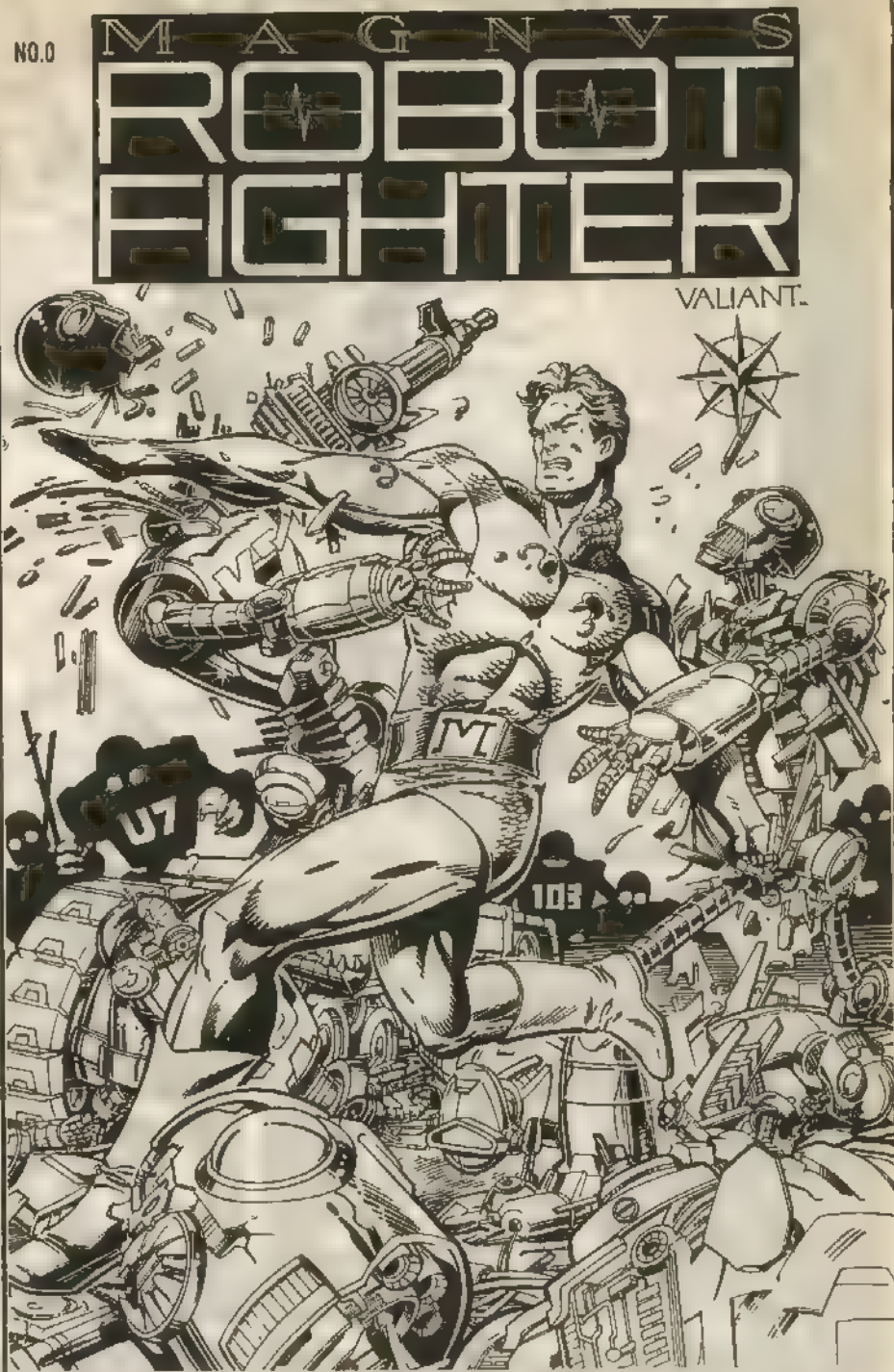
GOD HELP US ALL!



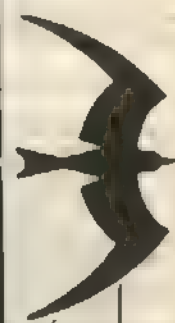
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I am particularly looking for Silver Age DC covers, splashes & stories. See my buying ads elsewhere in this issue. What do you have???



#1 Kaluta - Shadow #10



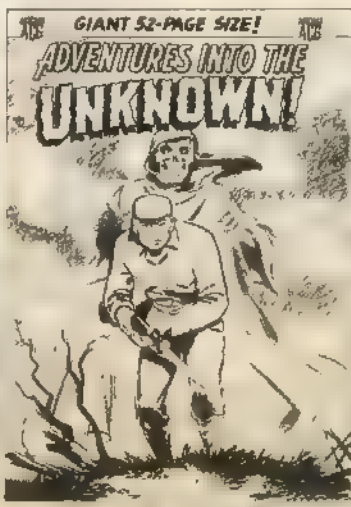
#2 Simon & Kirby Boys' Ranch #3



#3 Eisner - Spirit #76



#4 Biesley - Doom Patrol #5b



#5 Ogden Whitney - Unpublished Cover



#6 Gene Colan - Classic Splash



#7 Jesse Marsh - F/1st Tarzan Comic



#8 Shuster Burnley - 1939 Superman

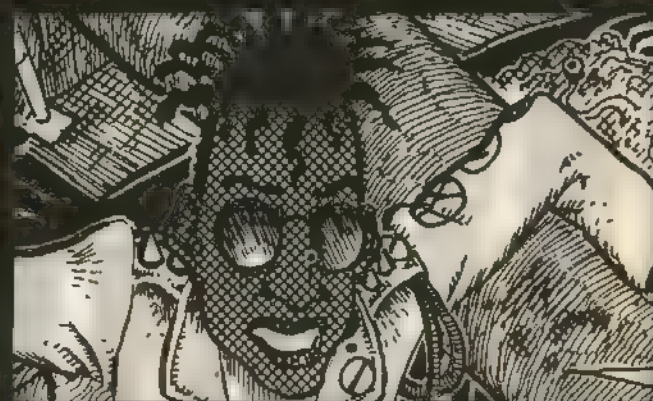


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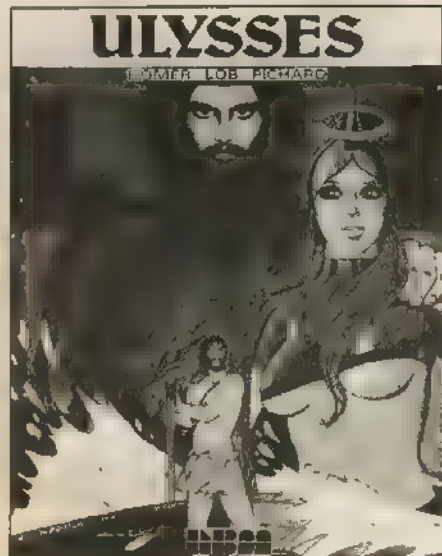
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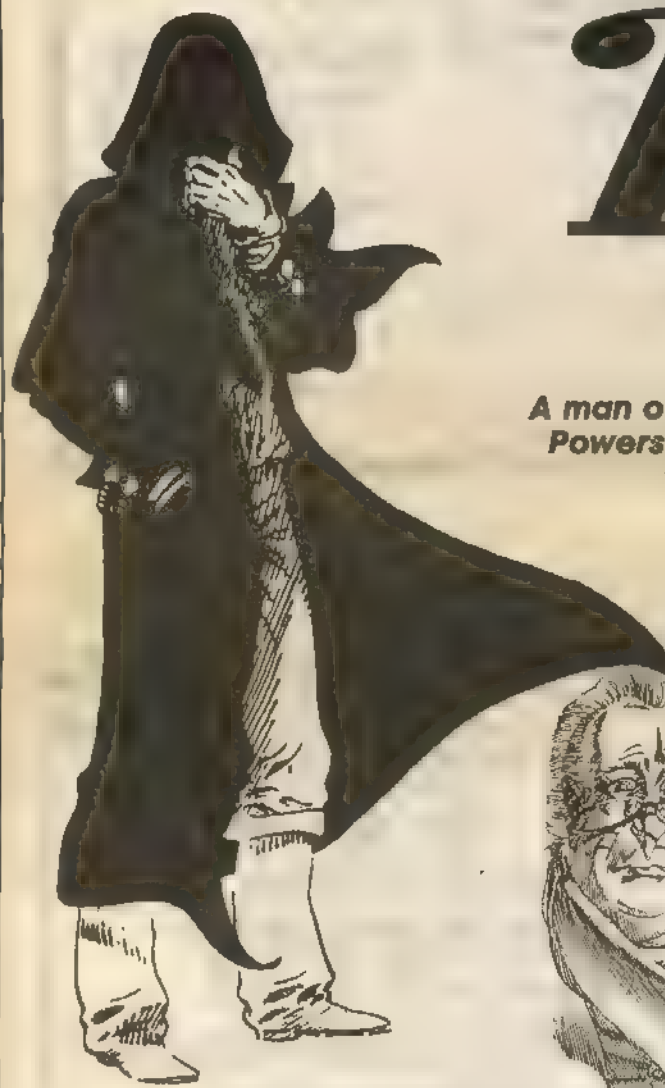


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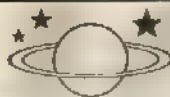
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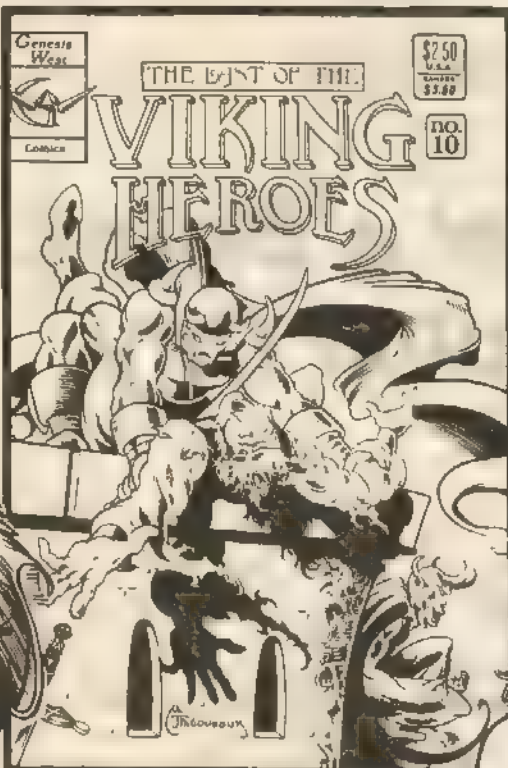
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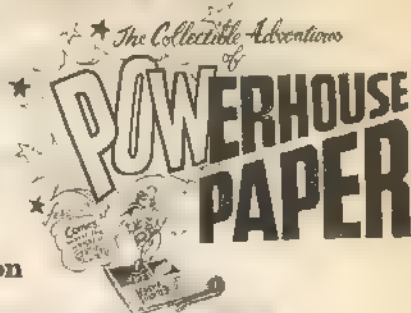
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WHAT? WHERE? WHEN?

ALABAMA

Aug 31 AL, Birmingham Comics & Cards Show
Holiday Inn-Airport, Hwy 59, Exit 129, SH

10am-5pm T: 25-6, F: \$35, A: \$1 Dana
Pinkard, 2549 Redmond Circle, Rome GA
30161 PH 404-234-8210 or 404-235-2179

ALASKA

ARIZONA

ARKANSAS

CALIFORNIA

Sep 6 CA, San Jose Comics, Hockey & Baseball
Card Show Best Western Gateway Inn 2585
Seaboard Ave Hwy 101 at Trimble Rd. Exit,
SH 5pm-10pm, T: 20, F: \$30, A: \$1 Casey
Lynch, PH 415-697-5659

Sep 8 CA, Pleasanton Primetime Cards &
Comics Show, Holiday Inn, 11950 Dublin
Canyon Rd (I-580 Foothill Rd Exit), SH
10am-4:30pm, T: 35-6, F: \$50, A: \$2, under
8 free Tony Cid, PO Box 8663, Fremont, CA
94537 PH 415-489-7919

Sep 8 CA, Sacramento Comic Book Show, Red
Lion Hotel 2001 Point West Way, SH
1am-5pm, F: \$45 Steve Wyatt, PO Box

215392, Sacramento CA 95821, PH
916-978-9465

Sep 9 CA, Belmont Casey Lynch Presents A
Neighborhood Card Meet, Lind Hall 621
Masonic Way Hwy 101 Ralston Exit, SH
5pm-10pm, T: 25, F: \$25, A: \$1 Casey
Lynch PH 415-697-5659

Sep 11 CA, San Francisco Casey Lynch
Presents A Comics, Baseball & Hockey Card
Show, Best Western Miyako Inn, Sutter &
Buchanan Sts (5 blocks west of 101 on
Sutter), SH 5:30pm-9:30pm, T: 20, F: \$30
A: \$1 Casey Lynch, PH 415-697-5659

Sep 13 CA, Oakland Bay Area Comic
Convention, Scottish Rite Center 1547
Lakeside Dr, SH 10am-4pm, T: 70, F: \$65,
A: \$30, Duncan Sandiland, PH
415-222-8663

Sep 15 CA, Mission Hills Monthly San Fernando
Valley Comic-Con #50, Mission Hills Inn
10621 Sepulveda Blvd SH 10am-5pm, T: 8,
F: \$40, A: \$2 Dave, PH 818-508-5418 or
818-831-3744

Sep 15 CA, Union City Primetime Cards &
Comics Show, Holiday Inn, 32083 Alvarado-
Niles Rd (I-880, Alvarado-Niles East Exit)
SH 10am-4:30pm, T: 35-6, F: \$50, A: \$2,
under 8 free Tony Cid, PO Box 8663
Fremont, CA 94537, PH: 415-489-7919

Sep 16 CA, San Bruno Casey Lynch Presents A
Comics & Card Show, Moose Lodge 637 San
Mateo Ave, SH 5pm-10pm T: 20, F: \$30, A:
\$1 Casey Lynch, PH: 415-697-5659

Sep 21 CA, Hayward, Primetime Cards &
Comics Show Executive Inn-Airport 20777
Hesperian Blvd (Hesperian Blvd & "A" St.),
SH: 10am-4:30pm, T: 25-6, F: \$50, A: \$2,
under 8 free Tony Cid, PO Box 8663,
Fremont CA 94537 PH 415-489-7919

Sep 22 CA, Hayward, Comic Book Show,
Centennial Hall 22292 Foothill Blvd., SH
10am-5pm, F: \$45 Steve Wyatt, PO Box
215392, Sacramento, CA 95821, PH
916-978-9465

Sep 23 CA, Belmont Casey Lynch Presents A
Neighborhood Card Meet, Lind Hall 621
Masonic Way Hwy 101 Ralston Exit, SH
5pm-10pm, T: 25, F: \$25, A: \$1 Casey
Lynch, PH 415-697-5659

Sep 27 CA, Union City, Primetime Sports Cards
& Comic Book Show, Holiday Inn 32083
Alvarado-Niles Rd. (I-880, Alvarado-Niles East
Exit), SH 4:30pm-9:30pm, T: 24-6, F: \$45,
A: \$1 Tony Cid, PO Box 8063, Fremont, CA
94537 PH 415-489-7919

Sep 27 CA, San Jose Casey Lynch Presents A
Sports Card & Comic Book Show, Best
Western Gateway Inn 2585 Seaboard Ave
Hwy 101 at Trimble Rd. Exit, SH 5pm-10pm
T: 20, F: \$30, A: \$1 Casey Lynch, PH
415-697-5659

Sep 28 CA, Stockton Cosmic Heroe Con,
Scottish Rite Temple 33 West Alpine
10:30am-5pm, T: 35-8, F: \$50, A: \$2 50 Bill
Herrell, PO Box 663, Stockton, CA 95201
PH 209-957-3957

Sep 28 CA, Fresno Comic Convention, Ramada
Inn, Fresno & Shaw, SH 10am-4pm, T: 40, F:
\$40, A: \$1 Greg Gonzales, PH
209-434-1301

Sep 29 CA, Glendale, Southern CA Comics
Book, Sport Card & Collectibles Show, 1401
N Verdugo Rd., SH: 10am-4pm, T: 70, F:
\$40, A: \$250, under 6 free Dean Chen,
1315 Allen Ave, Glendale, CA 91201 PH:
818-842-1861

Sep 29 CA, Sacramento SAC-CON 28 Scottish
Rite Temple 6151 H St., SH 10am-5pm, T:
80, F: \$50, A: \$3 Dan Hauck, PO Box
221512, Sacramento, CA 95822 PH:
916-392-2967

Sep 30 CA, San Bruno Casey Lynch Presents A
Sports Card & Comic Book Show, Moose
Lodge 637 San Mateo Ave., SH 5pm-10pm
T: 20, F: \$30, A: \$1 Casey Lynch, PH
415-697-5659

Oct 5-8 CA, San Mateo Collectibles Con-
vention, San Mateo Fairgrounds, South of Hwy
92 & West of US 101, Sat 10am-9pm, Sun
11am-6pm, A: \$5, adults, \$3 seniors, kids
under 17 \$3, preschoolers free PMA, PH
707-942-5079

Oct 5 CA, Union City, Primetime Cards &
Comics Show, Holiday Inn 32083 Alvarado-
Niles Rd (I-880, Alvarado-Niles East Exit), SH
10am-5pm, T: 35-6, F: \$50, A: \$2, under 8
free Tony Cid, PO Box 8063, Fremont, CA
94537 PH 415-489-7919

Oct 6 CA, San Francisco, Comic Book
Convention, Holiday Inn Gateway 1500 Van
Ness Ave, Frederic Greenberg, 225 Everitts

"N/A" in our con list means the
information is Not Available.

When you see "adm. N/A," it
does not mean there is no admis-
sion. It means we don't know
what the admission is.

As for our other abbreviations:
"C" means comics; "Cd" means
cards (sports and non-sports);
"DW" means Doctor Who; "F" means
fantasy; "G" means gam-
ing; "M" means movies; "P" means
pulp; and "SF" means sci-
ence fiction.

"A" means admission price;
"F" means table fee; and "T" means
number of tables available.

Comics conventions and shows
are listed free.

Rd, Ringoes, NJ 08551 PH 908-788-6845

Oct 11 CA, Pleasanton Primetime Friday Night
Extravaganza, Holiday Inn, 11950 Dublin
Canyon Rd. (I-580 Foothill Rd. Exit), SH:
5pm-9:30pm, T: 30-6, F: \$45, A: \$1 Tony
Cid, PO Box 8063, Fremont, CA 94537 PH:
415-489-7919

Oct 12 CA, Hayward, Primetime Sports Card &
Comics Show, Executive Inn-Airport 20777
Hesperian Blvd (Hesperian Blvd & "A" St.),
SH: 10am-5pm, T: 24-6, F: \$50, A: \$2,
under 8 free Tony Cid, PO Box 8063,
Fremont, CA 94537 PH 415-489-7919

Oct 18 CA, Union City Primetime Sports Cards
& Comic Book Show, Holiday Inn, 32083
Alvarado-Niles Rd. (I-880, Alvarado-Niles East
Exit), SH: 4:30pm-9:30pm, T: 24-6, F: \$45,
A: \$1 Tony Cid, PO Box 8063, Fremont, CA
94537 PH 415-489-7919

Oct 20 CA, Modesto, Cosmic Heroe Con,
Holiday Inn, 1612 Sisk Rd., 10:30am-5pm, T:
25-8, F: \$50, A: \$2 50 Bill Herrell, PO Box
563, Stockton, CA 95201, PH:
209-957-3957

Oct 20 CA, Mission Hills Monthly San Fernando
Valley Comic-Con #51, Mission Hills Inn,
10621 Sepulveda Blvd, SH 10am-5pm, T: 8,
F: \$40, A: \$2 Dave, PH: 818-508-5418 or
818-831-3744

Oct 20 CA, Palo Alto Comic Book Show, Hyatt
Palo Alto, 4219 El Camino Real, SH:
10am-5pm, F: \$45, Steve Wyatt, PO Box
215392, Sacramento, CA 95821 PH:
916-978-9465

Oct 27 CA, Oxnard, Comic Book Show, Civic
Auditorium, 800 Hobson Way, F: \$45 Steve
Wyatt, PO Box 215392, Sacramento, CA
95821 PH 916-978-9465

COLORADO

Sep 22 CO, Denver Comic Book Convention,
Holiday Inn, 1-70 at Chambers Rd, Frederic
Greenberg, RD 1, Box 25A, Ringoes, NJ
08551 PH 908-788-6845

Sep 28-29 CO, Aurora Comics & Cards Show,
Colorado Nat'l Guard Armory, 55 S.
Polomac, 10am-4:30pm, T: 60, F: \$45, A:
\$1 Bill Riley, 13672A East Alameda, Aurora,
CO 80012 PH 303-366-1946

CONNECTICUT

Sep 7-8 CT, Hartford Comic & Card Show,
Civic Center 1 Civic Center Plaza, Sat
9am-5pm, Sun 9am-4pm, T: 85, F: \$130, A:
\$3 Zach Schenker, 23-22 Watkins Ave, Fair
Lawn NJ 07410, PH: 201-791-1675

Sep 8 CT, West Haven, Comic Book & Baseball
Card Show, K of C Hall, 263 Center St.,
9:30am-3pm, T: 54, F: \$40, A: 99¢ Harold &
Hazel Finer, 83 April St., West Haven, CT
06616 PH 203-933-2484

Sep 15 CT, Windsor Locks Comic Convention,
Holiday Inn, 16 Ella T. Grasso Pike (Exit 40
off I-91, on Rt 75), SH 10am-4pm, T: 25-6,
F: \$40 for 1, \$75 for 2, \$100 for 3, A: \$2
Mike Wimbush, 22 Greenwood Ave., Bloom-
field CT 06002 PH 203-242-1189

Sep 22 CT, Norwalk, Comic Book Convention,
Holiday Inn, 789 Connecticut Ave, Exit 13 off
I-95, Frederic Greenberg, RD 1, Box 25A,
Ringoes, NJ 08551 PH 908-788-6845

Sep 29 CT, East Hartford, CT Comic Con-
vention, Elks Hall, 148 Roberts St., 11am-5pm
T: 30, F: \$35, A: 99¢ Harold E. Kinney, 206
Burnside Ave., E Hartford, CT 06108 PH
203-289-1208 afternoons EST

Sep 29 CT, Enfield, Collectocon Show, Harley
Hotel Exit 49 off I-91, 10am-4pm, T: 50-80,
F: \$40, A: \$2 Dick Sikes, PO Box 3092
Springfield, MA 01101, PH: 413-781-1995

Oct 6 CT, New Haven, Comic Book Convention,
Park Plaza Hotel 155 Temple St, Frederic
Greenberg, 225 Everitts Rd., Ringoes, NJ
08551 PH 908-788-6845

DELAWARE

Sep 22 DE, Wilmington, Serendipity Show,
Sheraton Inn Rte 202, SH 11am-4:30pm T:
30, F: \$60, A: \$3 Bob Horn, 4 Oak Rd.,
Elkton MD 21921 PH 301-398-6685

WASHINGTON D.C.

Sep 15 DC, Greater Washington Serendipity
Show, Holiday Inn-Silver Spring, MD 8777
Georgia Ave, SH 11am-4:30pm, T: 30, F:
\$60, A: \$3 Bob Horn, 4 Oak Rd., Elkton, MD
21921 PH 301-398-6685

Oct 20 DC, Greater Washington Serendipity
Show, Holiday Inn-Silver Spring, MD 8777
Georgia Ave, SH 11am-4:30pm, T: 30, F:
\$60, A: \$3 Bob Horn, 4 Oak Rd., Elkton, MD
21921 PH 301-398-6685

FLORIDA

Aug 31-Sep 1 FL, Pensacola Collectorama
Show, Civic Center 201 E Gregory St, SH
10am-5pm, T: 50 F: \$50, A: \$1 Arthur Nutt,
9659 Quail Hollow Blvd., Pensacola, FL
32514 PH 904-476-0365

Sep 8 FL, Naples Baseball Card & Comic Book
Show, Naples Moose Club 5224 N Tamiami
Trail (Exit 16 off I-75 to US 41 & Pine Ridge
Rd.), 9am-5pm, T: 50-60, F: \$50, A: free
Marge Honkanen, 511 SE 33 St., Cape Coral,
FL 33904 PH 813-574-7731

Sep 8 FL, Melbourne Baseball Card & Comic
Book Convention Ramada Inn 964 S US 1,
SH 10am-4pm, A: \$1 Robin Grabel, PO Box
650492, Vero Beach, FL 32965, PH:
407-567-1515

Sep 21-22 FL, Fort Myers, Baseball Card &
Comic Book Show, Edison Mall, 4125
Cleveland Ave., Sat 10am-9pm, Sun,
12noon-5pm, T: 60, F: \$100 for 1, \$175 for
2, \$250 for 3, A: free Marge Honkanen, 511
SE 33 St., Cape Coral, FL 33904, PH:
813-574-7731

Sep 21-22 FL, Orlando, The 18th Annual
Orlando Con '91, The Clairon, 9700 Interna-
tional Dr., A: \$6, for both days, \$4 for
Sunday only, Jim Ivey, 561 Osipso Ave.,
Orlando, FL 32807

Sep 21 FL, Ocala, ACV Baseball Card, Comic
Book & Collectibles Show, City Auditorium,
9:30am-4:30pm, T: 30, F: \$35, for 1, \$15 for
ea. add'l, A: \$1, kids age 15 & under free,
Charlie Cook, PO Box 2403, Ocala, FL 32678
PH 904-732-4827

Sep 28 FL, Orlando, Disneyana Show & Sale,
Marriott World Center T: 350 Gary
Sohmers, Wex Rax Collectibles, PO Box 702,
Hudson, MA 01749 PH 508-568-0856

Sep 28 FL, Orlando, Disneyana & Classic Toys
Show, Marriott World Center SR 536 (one
half mile east of I-4, Exit 26), Advance
preview 8am-10am-\$10, general admission
10am-5pm, A: \$5 PH 800-759-SHOW

Sep 28 FL, Orlando, Mouse Club East Presents
Mice Con, Walt Disney World, Club Suites
Hotel, Disney Village, Celebrating Disney
Worlds 20th Anniversary Underground tour
of the Magic Kingdom, Dinner Banquet, See
(EVENTS, Page 70)



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TITLE		GOOD	VG	FINE	VF	NM	MINT
Action Comics	1	\$4,500.00	\$8,000.00	\$12,000.00	\$20,000.00	\$30,000.00	\$42,000.00
Action Comics	242	25.00	45.00	80.00	150.00	300.00	800.00
Adventure	40	300.00	600.00	900.00	2,700.00	3,500.00	7,500.00
Adventure	210	90.00	200.00	300.00	500.00	600.00	1000.00
All-American	16	1,100.00	2,200.00	3,400.00	6,000.00	10,000.00	17,500.00
Amazing Fantasy	15	220.00	400.00	600.00	2,000.00	3,400.00	6,000.00
Amazing Man	5	400.00	1000.00	1800.00	3000.00	5000.00	9,000.00
Arrow	1	85.00	160.00	255.00	400.00	700.00	1,000.00
Atom	1	20.00	40.00	60.00	100.00	200.00	400.00
Avengers	1	75.00	150.00	250.00	400.00	700.00	1,000.00
Batman	1	3,000.00	4,500.00	6,500.00	10,000.00	15,000.00	21,000.00
Batman	47	80.00	160.00	240.00	400.00	600.00	1,500.00
Brave & the Bold	28	85.00	165.00	320.00	550.00	920.00	2,000.00
Capt. America	1	1,000.00	2,000.00	3,000.00	5,000.00	8,000.00	15,000.00
Classic Comics	1	200.00	400.00	600.00	1,100.00	1,700.00	2,700.00
Daring Mystery	1	300.00	600.00	900.00	1,500.00	2,500.00	4,000.00
Detective	1	2,800.00	3,700.00	6,000.00	10,000.00	15,000.00	25,000.00
Detective	27	4,500.00	8,500.00	10,000.00	20,000.00	30,000.00	50,000.00
Detective	29	430.00	800.00	1,300.00	2,000.00	3,500.00	5,000.00
Detective	35	200.00	375.00	650.00	1,100.00	1,900.00	3,000.00
Detective	38	500.00	1,100.00	1,800.00	3,000.00	5,000.00	10,000.00
Detective	40	140.00	300.00	450.00	700.00	1,000.00	1,600.00
Detective	140	80.00	150.00	275.00	400.00	700.00	1,100.00
Detective	160	100.00	200.00	375.00	700.00	1,000.00	2,000.00
Donald Duck F.C.	9	250.00	500.00	750.00	1,200.00	1,700.00	2,400.00
Famous Funnies	1	400.00	800.00	1,200.00	2,000.00	3,500.00	6,000.00
Fantastic Four	1	250.00	500.00	800.00	1,500.00	2,500.00	4,000.00
Flash	105	100.00	200.00	300.00	500.00	700.00	1,000.00
Flash Comics	1	700.00	1,500.00	2,200.00	3,500.00	5,000.00	8,000.00
Flash Comics	104	150.00	300.00	450.00	750.00	1,350.00	2,000.00
Funny Pages	2810	100.00	200.00	350.00	600.00	900.00	1,400.00
Green Lantern GA	1	500.00	1,000.00	1,500.00	2,500.00	4,000.00	6,000.00
Green Lantern SA	1	100.00	200.00	300.00	500.00	700.00	1,000.00
Human Torch	280	375.00	500.00	700.00	1,200.00	2,000.00	3,500.00
Incredible Hulk	1	100.00	200.00	350.00	600.00	900.00	1,500.00
JLA	1	95.00	180.00	300.00	500.00	800.00	1,500.00
Journey Into Mystery	83	100.00	200.00	300.00	475.00	800.00	1,600.00
Jumbo Comics	1	400.00	800.00	1,300.00	2,500.00	4,000.00	7,000.00
March of Comics	4	325.00	600.00	900.00	1,500.00	2,500.00	4,000.00
Marvel Comics	1	3,500.00	5,000.00	8,000.00	13,000.00	20,000.00	35,000.00
More Fun Comics	52	100.00	200.00	350.00	600.00	900.00	1,400.00
More Fun Comics	101	200.00	400.00	600.00	1,000.00	1,500.00	2,500.00
New Fun Comics	1	1,500.00	3,000.00	5,000.00	8,000.00	13,000.00	22,000.00
Showcase	4	250.00	500.00	750.00	1,200.00	2,000.00	3,500.00
Showcase	13	50.00	125.00	200.00	375.00	600.00	1,000.00
Showcase	22	70.00	140.00	220.00	400.00	600.00	1,000.00
Spiderman	1	225.00	450.00	700.00	1,200.00	2,000.00	3,500.00
Superman	1	3,500.00	5,000.00	8,000.00	14,000.00	25,000.00	45,000.00
Tales of Suspense	39	100.00	200.00	300.00	500.00	800.00	1,600.00
Tales To Astonish	27	80.00	160.00	250.00	450.00	775.00	1,200.00
Whiz	1	2,000.00	4,000.00	6,000.00	9,000.00	14,000.00	19,000.00
X-Men	1	110.00	250.00	400.00	600.00	800.00	1,500.00

The following is a quick list of some of the titles we are buying: Action 1-300, Adventure 32-320, All-American 1-102, All-Flash 1-32, All-Select 1-11, All-Star 1-57, All-Winners 1-21, Amazing Spiderman 1-50, Amazing Man 5-26, Amazing Mystery Funnies 1-24, Avengers 1-25, Batman 1-150, Blackhawk 9-130, Boy Commandos 1-32, Brave & the Bold 1-60, Captain America 1-78, Captain Marvel 1-150, Challengers 1-26, Classic Comics 1-149, Comic Cavalcade 1-63, Daredevil Comics 1-40, Daredevil (DCC) 1-15, Daring Mystery 1-8, Detective Comics 1-350, Detective Picture Stories 1-7, Donald Duck Four Colors 4-up, Famous Funnies 1-up, Fantastic Four 1-50, Flash Comics 1-86, Flash 105-150, Flash Comics 1-104, Funny Pages 4-42, Green Hornet 1-47, Green Lantern (GA) 1-36, Green Lantern (SA) 1-59, Hulk Comics 1-45, Human Torch 2(1)-39, Incredible Hulk 1-6, 102, Journey Into Mystery 1-125, Jumbo Comics 1-147, Jungle Comics 1-143, Justice League 1-50, Mad 1-30, Marvel Mystery 1-92, Master Comics 1-133, Mickey Mouse Magazine 1-up, Military Comics 1-43, More Fun Comics 7-127, Mystery in Space 1-75, Mystic Comics 1-up, New Adventure 12-31, New Fun Comics 1-6, Pep Comics 1-100, Phantom Lady 13-23, Panel Comics 1-73, Police Comics 1-127, Rangers Comics 1-49, Sensation Comics 1-116, Shadow Comics 1-up, Showcase 1-75, Silver Age 1-24, Star Spangled Comics 1-130, Strange Tales 1-145, Sub-Mariner 1-42, Superboy 1-110, Superman 1-175, Tales of Suspense 1-80, Tales to Astonish 1-80, USA Comics 1-17, Wings Comics 1-124, Whiz Comics 1-155, Wonder Woman 1-120, World's Finest 1-110, Wow Comics 1-69, X-Men 1-30

CONVENTION DIRECTORY

LISTING FORM

Show site (city & state) _____
Date _____
Name of Show _____
Sponsor _____
Location (hotel, etc) _____
Street address _____
Hours of show _____
Admission charge _____
Number of tables and cost per table _____
Show chairman _____
Address _____
Phone _____

Mail to: Comics Buyer's Guide, Con Calendar,
700 E. State St., Iola, WI 54990

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EVENTS

(From Page 68)

behind the scenes from Disney's newest film, Beauty & The Beast. Mouse Club East, 474 Main St., Wilmington, MA 01887. PH 508-657-8135

Sep 29 FL, Gainesville. Comic Book Show. Holiday Inn, 1250 University Ave., SH 10am-4pm, T: 35, F: \$30, A: \$25. Comics South, 615 N. Main St., Kissimmee, FL 34744. PH 407-870-0400

Oct 5-6 FL, Naples. Baseball Card & Comic Book Show. Coastland Mall 1900 N. Tamiami Trail. Exit 16 off I-75 to US 41 & Golden Gate Pkwy., Sat 10am-9pm, Sun 11am-5pm, T: 75-611, F: \$100 for 1, \$175 for 2, \$250 for 3, A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH 813-574-7731

Oct 6 FL, Miami. Comic Book Convention. Park Plaza Hotel, Palmtoe Exp. & NW 103rd St., Hialeah, FL 33012. PH 305-855-1111

Oct 18-20 FL, Lakeand. Collectorama Show. Civic Center 10am-7pm Fri. & Sat. 10am-5pm Sun., T: 130, F: \$75-\$175. Edward Kusmar, 19 E. Palmtoe Park Rd., Boca Raton, FL 33432. PH 407-368-7422 or FAX 407-367-1436

Oct 27 FL, Naples. Baseball Card & Comic Book Show. Naples Moose Club, 5224 N. Tamiami Trail (Exit 16 off I-75 to US 41 & Pine Ridge Rd.), 9am-5pm, T: 50-611, F: \$50, A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH 813-574-7731

GEORGIA

Sep 21 GA, Rome. Comics & Cards Show. Days Inn, 840 Turner-McCall Blvd., SH 10am-5pm, T: 20-6, F: \$40, A: \$1. Dana Pinkard, 2549 Redmond Circle, Rome, GA 30161. PH 404-234-8210 or 404-235-2179

Oct 27 GA, Atlanta. Comic Book Convention. Castlegate Hotel, 1-75 & Howell Mill Rd., Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH 908-788-6845

HAWAII

IDAHO

ILLINOIS

Sep 1-2 IL, Crystal Lake. Pinsky Card & Comic Book Extravaganza, Holiday Inn, 300 S. Rt. 31 (at Three Oaks Rd.), SH 10am-3pm, T: 8, F: \$35, A: \$1. Louis Pinsky, PO Box 1072, Lombard, IL 60148. PH 708-567-9543 (tables), PH 708-309-8204 (info)

Sep 3 IL, Hoffman Estates. Card & Comic Show, Hoffman Estates, 80 W. Higgins Rd., SH 6pm-10pm, T: 20, F: \$20, A: \$1. JoAnn Haase, 125 Payson St., Hoffman Estates, IL 60194. PH 708-310-9712

Sep 7 IL, Waukegan/Great Lakes. Comics & Cards Show. North Chicago Inn, 2315 Green Bay Rd., 10am-3pm, T: 30, F: \$25, A: \$1. James Libasco, PO Box 428, Zion, IL 60099. PH 708-336-9963 after 4:30pm

Sep 7 IL, Chicago. S & R Saturday Night Card & Comic Show, Madonna High School, 4055 W. Belmont, SH 5:30pm-10pm, T: 50-8, F: \$25 for 1, \$15 ea. add'l, A: \$1, under 7 free. PH 312-725-1921

Sep 8 IL, Collinsville. Kahok Card & Comic Blowout, Quality Inn, Interstate 55-70 & Hwy 157, 10am-5pm, T: 30, F: \$25, A: free. Gary Strike Zone Promos., 4928 Redwood Ln., Granite City, IL 62040. PH 618-931-7704

Sep 8 IL, Aurora. Comic & Card Show, Howard Johnsons (formerly North Aurora Inn) 1-88 & Rt. 31, SH 9am-3pm, T: 30-5, A: \$1. Paperback Peddler, Richard Christian, PH 708-897-6622

Sep 14 IL, Palatine. "Kids Only" Comic Book & Baseball Card Show, Birchwood Rec Center 435 W. Illinois Ave., SH 10am-2:30pm, T: 50, F: free for ages 17 & under only. Fat Dutchies Comic Shoppe, Charles Furman, 611 N. Hicks Rd., Palatine, IL, PH 708-359-0004

Sep 15 IL, Hillside. Comic Book & Baseball Card Show, Holiday Inn (On I-290-Eisenhower Expwy between Wolf & Mannheim Rds., across from Hillside Shopping Center), 10am-3pm, A: \$1. Graham Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH 708-355-4310

Sep 15 IL, Springfield. Comic Show, Holiday Inn South South Sixth St., Exit off I-55 SH 9am-4pm, T: 70, F: \$35 for 1, \$60 for 2, A: \$1. Camelot Comics, PH 217-522-8881

Sep 17 IL, Hoffman Estates. Card & Comic Show, Hoffman Estates, 80 W. Higgins Rd., SH 6pm-10pm, T: 20, F: \$20, A: \$1. JoAnn Haase, 125 Payson St., Hoffman Estates, IL 60194. PH 708-310-9712

Sep 18 IL, Libertyville. Card & Comic Show, Lamb's Farm Country Inn (Banquet Room), Rt. 176 & 294, SH 6pm-10pm, T: 20, F: \$20, A: \$1. JoAnn Haase, 125 Payson St., Hoffman Estates, IL 60194. PH 708-310-9712

Sep 21 IL, Chicago. S & R Saturday Night Card & Comic Show, Madonna High School, 4055 W. Belmont, SH 5:30pm-10pm, T: 50-8, F: \$25 for 1, \$15 ea. add'l, A: \$1, under 7 free. PH 312-725-1921

Sep 22 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion 1435 Pingston, 10am-3pm, T: 40-81, F: \$35, A: free. Pam Collins, 1145 Shermer Northbrook, IL 60062. PH 708-564-3831

Sep 22 IL, Joliet. Conquest Comic Book Show, K of C Hall Rt. 52 (1.5 miles east of I-55) 10am-3pm, T: 35-81, F: \$30, A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH 708-301-8593

Sep 22 IL, Bloomington. Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 W. Schick Rd. (3 miles west of I-55) 9:30am-4pm, T: 120, F: \$40, A: \$1. William Mueller, 200 S. Kosselie Rd., Schaumburg, IL 60193. PH 708-351-1799

Sep 24 IL, Hoffman Estates. Card & Comic Show, Hoffman Estates, 80 W. Higgins Rd., SH 6pm-10pm, T: 20, F: \$20, A: \$1. JoAnn Haase, 125 Payson St., Hoffman Estates, IL 60194. PH 708-310-9712

Sep 29 IL, Lombard. Relax-A-Con's Back! Comic & Collectors Show, Veterans Mem Hall 635 N. Parker Dr. (come in Kramer off North Ave.-Rt. 64), 9am-3pm, T: 30-81, F: \$25, A: \$1. Mike Franklin, 527 Laurel, Elgin, IL 60120. PH 708-888-1949

Oct 6 IL, Collinsville. Kahok Card & Comic Blowout, Quality Inn, Interstate 55-70 & Hwy 157, 10am-5pm, T: 30, F: \$25, A: free. Gary Strike Zone Promos., 4928 Redwood Ln., Granite City, IL 62040. PH 618-931-7704

Oct 13 IL, Moline. Baseball Card & Comic Book Show, Viking Club, 1450 41st St., 10am-4pm, T: 45, F: \$40 for 1, \$75 for 2, \$100 for 3. A: \$1. ABC Collectibles, 1149 6th Ave., Moline, IL 61265. PH 309-797-7998

Oct 13 IL, Oak Brook. Comic Show, Marriott 1401 W. 22nd St., SH 10am-3pm, T: 45, F: \$50, A: \$3. Barry Huebner, PH 708-484-3886 mornings, Mike Grossi PH 708-788-7276 evens

Oct 20 IL, Chicago. Comic Book Convention, Hyatt Regency, Woodfield Rd., Exit off Rt. 53 Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH 908-788-6845

Oct 26 IL, Park Ridge (Chicago). Arlington at O'Hare Sports Card & Comic Book Show, Marriott O'Hare Hotel, 8535 W. Higgins Rd., SH 10am-4pm, T: 75, F: \$35, A: \$1.50. George Johnson, Sports News Productions, 1189 Regency Dr., Schaumburg, IL 60193. PH 708-980-1975

Oct 26 IL, Orlando Park. Sports Card & Comic Book Show, Carl Sandburg High School 13300 S. LaGrange Rd., SH 9am-4pm, T: 50, F: \$30, A: \$1. G. Monaka, PO Box 1154, Orlando Park, IL 60462. PH 708-349-0314

Oct 27 IL, Northbrook. Mid-American Comics, Cards & Collectibles Show, American Legion, 1435 Pingston, 10am-3pm, T: 40-81, F: \$35, A: free. Pam Collins, 1145 Shermer, Northbrook, IL 60062. PH 708-564-3831

(EVENTS, Page 72)

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336	.70/.60
343	.60/.55
344	.60/.55
345	.70/.60
346	1.60/1.30
347	1.50/1.25
348	.60/.50
349	.60/.50
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18	.90/.80
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2	1.40/1.30
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183	3.50/3.25
184	3.50/3.25
292, 293	.70/.60
295	.60/.50
Annual 7	1.10/1.00
	
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51	.65/.60
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2	.60/.55
3	.40/.35
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1	1.60/1.45
2	1.40/1.30
3	1.40/1.30
Terminator Second Objective	
1	1.40/1.30
Thor	
429	.70/.65
432	1.25/1.15
433	.60/.50
434	.60/.50
435	.60/.50
Annual 16	1.45/1.35
Tonia Avenger	
1	.95/.85
2	.80/.70
4	.85/.75
War Of The Gods	
1	.80/.70
What If?	
7	1.00/.90
10	.70/.60
20	.75/.65
24	.75/.65
26	.75/.65
28	.60/.50
29	.60/.50
Wolverine	
4	2.50/1.95
35	1.20/1.05
36	1.20/1.05
43	1.25/1.10
44	1.25/1.10
Special	1.50/1.20
Wonderman	
1	.55/.50
X-Factor	
2	1.50/1.25
67	.80/.70
68	.70/.60
69	.70/.60
Annual 6	1.45/1.35
X-Men	
273	.85/.75
275	1.75/1.50
276	.75/.65
277	.70/.60
278	.60/.50
280	.60/.50
Annual 15	1.20/1.10
Rocky Horror	
3	1.50/1.40



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14	1.10/1.00
Quasar	
27	.70/.60
Original Ghost Rider Rides Again	
4	1.00/.90
Superman Man of steel	
4	.70/.60
Demon	
15	1.00/.90
Dark Horse Presents	
51	1.25/1.15
Ghost Rider	
15 (2nd print)	1.75/1.40
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Good as Gold
A small sampling of a few of the more precious second printings. Includes: Hulk 377 (2nd), Silver Surfer 50 (2nd); Wolverine 41 gold; New Warriors 1 gold; Spider-Man 1 gold; Fantastic Four 348 gold; New Mutants 100 silver; Ghost Rider 15 gold. 50 total books: \$20.00

Marvel #1s
This grab bag offers #1 issues of 10 Marvels more recent hot titles. Includes: Guardians of the Galaxy 1; Sleepwalker 1; Deadly Foes of Spider-Man 1; Deathlok 1; Toxic Av

EVENTS

(From Page 70)

Oct 27 IL, Lombard. Relax-A-Con's Back! Comic & Collectors Show, Veterans Mem. Hall, 635 N. Parker Dr. (come in Kramer off North Ave.-Rt 64), 9am-3pm, T 30-8ft., F: \$25, A \$1 Mike Franklin, 527 Laurel, Elgin, IL 60120. PH 708-888-1949.

Oct 27 IL, Bloomington. Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 W. Schick Rd. (3 miles west of I-355), 9:30am-4pm, T 120, F \$40, A \$1 William Mueller, 200 S. Roselle Rd., Schaumburg, IL 60193. PH 708-351-1799.

INDIANA

Aug 30 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20, F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Aug 30 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20, F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Aug 31-Sep 1 IN, Logansport. Coin, Stamp, Ballcard & Comic Show, Logansport Mall, US 24 East T 38-42, F \$60, A free, Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH 219-533-1887 10am-midnight.

Sep 7-8 IN, South Bend. Coin, Stamp, Comic & Ballcard Show, North Village Mall, US 31-33 North, SH Sat, 9am-9pm, Sun 11am-5pm, T 30, F \$60, A free, Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH 219-533-1887 10am-midnight.

Sep 7-8 IN, Richmond. Coin, Stamp, Comic & Ballcard Show, Richmond Square Mall, US 40 East, Richmond (3 miles west of Ohio line-New Paris, OH), SH Sat, 10am-9pm, Sun 12noon-5pm, T 30, F \$70, A free, Gene F. Haberstick, PO Box 908, Goshen, IN 46526. PH 219-533-1887 10am-midnight.

Sep 8 IN, Crown Point. Monthly Card & Comic Show, K of C Hall 700 Merrillville Rd., SH 10am-4pm, T 20, F \$25, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Sep 20 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20, F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Oct 6 IN, Indianapolis. Comic Book Convention,

Sheraton, 7701 E. 42nd St. (NE 1465 & Pendleton Pike), Frederick Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH 908-788-6845.

Oct 13 IN, Crown Point. Monthly Card & Comic Show, K of C, 700 Merrillville Rd., SH: 10am-4pm, T 20, F \$25, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Oct 19 IN, South Bend. Michiana Comiccon, ZB Facons Hall, Sheridan at Western, SH 10am-5pm, T 35, F \$35, A \$1, Jim Rossow, 53100 Poppy St., South Bend, IN 46628. PH 219-232-8129.

Oct 20 IN, Indianapolis. Comic Book, Toy, Science Fiction & Animation Show, Holiday Inn-East 6990 E 21st St. (Shadeland I 70 Exit) SH 10:30am-4:30pm, T 75, F \$45, A \$2, Ash Comics, Andy Holzman, 8088 Hoover Lane, Indianapolis, IN 46260. PH: 317-251-2339.

Oct 25 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20, F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Oct 25 IN, Highland. Monthly Card & Comic Book Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20,

F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

Oct 25 IN, Highland. Monthly Card & Comic Show, Wicker Park Social Center, Ridge Rd. at Indianapolis Blvd., 6pm-10pm, T 20, F: \$20, A \$1 Marilyn Hall, PO Box 507, Crown Point, IN 46307. PH 219-663-8561.

IOWA

Sep 21-22 IA, Burlington. Baseball Card & Comic Show, Westland Mall, Gear Ave., West Burlington, SH Sat, 10am-5:30pm, Sun 12noon-5pm, T 40, F \$40 for 1, \$35 ea. for 2 or more, A free, Robert Dierking, 324 Baker St., Mishawaka, IN 46544.

Sep 28-29 IA, West Des Moines. Baseball Card & Comic Book Show, Valley West Mall, 1551 Valley West Dr., mall hours, T 40-8ft., F \$50 for 1, \$90 for 2, A free, Stacey Craig, PH 515-673-4087.

Oct 5-6 IA, Ottumwa. Baseball Card & Comic Book Show, Quincy Place Mall, Hwy 34 West, mall hours, T 30-8ft., F \$35 for 1, \$60 for 2, A free, Stacey Craig, PH 515-673-4087.

Oct 11-13 IA, Coralville. ICON XVI, Best Western Westfield Inn, I-80 & 965, Fri, 6pm through Sun, 3pm, A: \$10, per day or \$20 for the weekend, Science Fiction League of Iowa Students, Dennis Lynch, Box 525, Iowa City, IA 52244. PH 319-365-5857.

KANSAS

Sep 14 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T 50, F \$25, Butch McClellan, 120 N. Elm, Hutchinson, KS PH 316-665-0340.

Oct 12 KS, Hutchinson. Collector Show, Convention Hall, Ave. A & Walnut, 9am-5pm, T 50, F \$25, Butch McClellan, 120 N. Elm, Hutchinson, KS PH 316-665-0340.

KENTUCKY

Aug 31 KY, Hopkinsville. Baseball Card & Comic Book Show, Pennyville Mall, 10am-5pm, T 30, F \$40, A free, Herb McGrath, 1877A E. 9th St., Hopkinsville, KY 42240. PH 502-886-6535.

Aug 31 KY, Lexington. Greater Lexington Comic Book X-Travaganza, Ramada Hotel Convention Center, Off I-75 at Exit 115 on Newtown Pike, 11am-6pm, T 40-6ft., F \$40, A \$1 Steve Logan, c/o Collectibles Etc., 115 Locust Hill Dr., Suite 106, Lexington, KY 40509. PH 606-269-6633.

Aug 31 KY, Bowling Green. Comics, Cards & Collectibles Show, Greenwood Executive Inn, Scottsville Rd., 65 Exit SH 9am-5pm, T 40, F \$30 for 1, \$50 for 2, A free, James Miles, 402 Sumpter Ave., Bowling Green, KY 42101. PH 502-842-6492.

Sep 29 KY, Lexington. Jubilee Comic Book & Science Fiction Convention, Holiday Inn, 1950 Newton Pike, RR 3, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH 301-292-4587.

LOUISIANA

Sep 1 LA, Baton Rouge. Baseball Card & Comic

Book Show, Holiday Inn South, I-12 & Airline Hwy., SH 10am-6pm, T 34, F \$40-\$50, A \$1 Tony Barcellona, 22109 McHott Rd., Zachary, LA 70791. PH 504-654-6228.

Oct 5 LA, Kenner (New Orleans area). Family Cards & Comics Show, Sheraton Inn Airport, 2150 Veterans Blvd. at Williams, SH 10am-5pm, T 65, F \$45 for 1, \$40 ea. for 2 or more, A \$2 Nell Strickland, 8016 W. Metairie, Metairie, LA 70003. PH 504-469-5985.

Oct 6 LA, Baton Rouge. Sports Cards & Comics Show, Holiday Inn South, Airline Hwy. & I-12, SH 10am-5pm, T 34-6, F \$40-\$50, A \$1 Tony Barcellona, 22109 McHott Rd., Zachary, LA 70791. PH 504-654-6228.

MAINE

MARYLAND

Sep 8 MD, Baltimore. Reality Comic Book Convention, Sheraton at BWI Airport, 10am-4pm, F \$50, A \$3 Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 27140. PH 301-791-8159.

Sep 8 MD, Greater Baltimore. Serendipity Show, Quality Inn-Towson, Balt. Beltway Exit 265, SH 11am-4:30pm, T 40, F \$60, A \$3 Bob Horn, 4 Oak Rd., Elkhart, MD 21921. PH 301-398-6865.

Sep 15 MD, Baltimore. Jubilee Comic Book & Science Fiction Convention, Days Hotel, I-83 Exit 17, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH 301-292-4587.

Oct 12 MD, Silver Spring. Jubilee Comic Book & Science Fiction Convention, Armory Place, 925 Wayne Ave., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744. PH 301-292-4587.

Oct 19 MD, Hagerstown. Reality Comic Book Convention, Sheraton, 1910 Dual Hwy., Rt. 40, 10am-4pm, F \$50, A \$3 Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 27140. PH 301-791-8159.

Oct 20 MD, Silver Spring. Reality Comic Book Convention, Armory Place, 925 Wayne Ave., 10am-4pm, F \$50, A \$3 Reality Conventions, 20 Richmond St., Apt. 4, Hagerstown, MD 27140. PH 301-791-8159.

MASSACHUSETTS

Sep 19-22 MA, Watertown. Collectibles Show, Watertown Mall, 550 Arsenal St., SH mall hours, A free, Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH 617-289-8662.

Sep 28-29 MA, Chelsea. Collectibles Show, Mystic Mall, Off Rt. 1 (Carter St. Exit) off Rt. 16, Everett Ave. Exit, SH mall hours, A free, Bill Gouvalaris, Bill's Card Stop, 766 Broadway, Revere, MA 02151. PH 617-289-8662.

Oct 5-6 MA, Canton. Collector Fest, Canton Village Mall, 95 Washington St., at Cobb's Corner, regular mall hours, A free, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH 617-289-8662.

Oct 3 MA, Seekonk. Collectibles Show, Johnson & Wales Inn, Rt. 114A & 44, SH 6pm-10pm, T 40-8, F \$30, A \$150, Earl Davis, 20 Sycamore St., Swansea, MA 02777. PH 508-675-0400.

Oct 5-6 MA, Boston. Octoberfest Antiques & Collectibles Extravaganza, Bayside Expo Center, T 600 Gary Sohmers, Wex Rex Collectibles, PO Box 702, Hudson, MA 01749. PH 508-568-0856.

Oct 5-6 MA, Berlin. Horrormania Collectibles Show, The Berlin Fun Farm, Rt. 290, take Exit 25 Solomon Pond Rd., SH 6pm-11pm, Wex Rex Collectibles, PH 508-568-0856.

Oct 6 MA, Boston. Comic Book Convention, 57 Park Plaza Hotel, 200 Stuart St., Frederic Greenberg, 225 Everitts Rd., Ringoes, NJ 08551. PH 908-788-6845.

Oct 6 MA, Dedham. Spring Metropolitan Boston Antique & Collectible Toy Show, Biarritz Plaza of The Holiday Inn, Rt. 1 & Rt. 128, 9am-2:30pm, A \$3, kids under 12 admitted free with adult, PH 508-675-8745.

Oct 10 MA, Westport. Collectibles Show, Whites, Rt. 6, SH 6pm-10pm, T 50-8, F \$35, A \$150, Earl Davis, 20 Sycamore St., Swansea, MA 02777. PH 508-675-0400.

Oct 13 MA, Taunton. Collectibles Show, Holiday Inn, 700 Myles Standish Blvd., Exit 9, 495 N. or S., SH 9:30am-3:30pm, T 50-8, F \$40 for 1, \$75 for 2, A \$150, Earl Davis, 20 Sycamore St., Swansea, MA 02777. PH 508-675-0400.

Oct 17-20 MA, Chocoma. Collector Fest, Fairfield Mall, Exit 5 Mass Pike & Rt. 33, regular mall hours, A free, Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH 617-289-8662.

Oct 17 MA, Swansea. Collectibles Show, Venus De Milo 75 GAR Hwy Rt. 6, SH 6pm-10pm, T 40-8, F \$30, A \$150, Earl Davis, 20 Sycamore St., Swansea, MA 02777. PH 508-675-0400.

Oct 26 MA, New Bedford. Collectibles Show, Days Inn, 500 Hathaway Rd. off Rt. 140, SH 9:30am-3:30pm, T 50-6 & 8, F \$40 for 1, \$75 for 2, A \$150, Earl Davis, 20 Sycamore St., Swansea, MA 02777. PH 508-675-0400.

MICHIGAN

Sep 7 MI, Southfield. The Big Comics Show, Days Hotel, Convention Center, 17017 W. 9 Mile Rd., SH 10am-6pm, T 50, F \$95, A \$6 Eric Tamborino, 3556 W. 9 Mile Rd., Dearborn, MI 48124. PH 313-562-0722.

Sep 8 MI, Royal Oak. Encore-Con Comic Book & Baseball Card Show, American Legion Hall, 1815 Rochester Rd., (corner of 12 Mile & Rochester Rd.), SH 10am-4pm, F \$35, A \$150, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH 313-350-2633.

Sep 13-15 MI, Bay City. Coin Stamp Sports Card & Comic Book Show, Hampton Square Mall, 1415 Center Ave., T 75, F \$80, A free, Steven L. Szenay, PO Box 31, Bay City, MI 48707.

Sep 14-15 MI, Monroe. Super Fest Collectors Event, Monroe County Fairgrounds, M-50 between I-75 & US 23, SH Sat 8am-6pm, Sun 9am-5pm, T 60, F \$65, A \$3 Kelly Taylor, Box 343, Holt, MI 48842. PH 517-676-2079.

Sep 21 MI, Three Rivers. Coin, Stamp, Baseball Card & Comic Book Show, Best Western Inn, US 131 & Broadway, T 60, F \$40, A free, Robert Dierking, 324 Baker St., Mishawaka, IN 46544.

Sep 22 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall, 19801 Farmington Rd. (between 7 Mile & 8 Mile Rd.), SH 10am-4pm, F \$35, A \$150, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH 313-350-2633.

Sep 29 MI, Clawson. Comic Book & Baseball Card Show, K of C Hall, 870 N. Main (Livernois), SH 10am-4pm, F \$20, A \$1 Chris D. Gelvan, 26131 Hoffmeyer, Roseville, MI 48066. PH 313-293-0340.

Oct 6 MI, Plainwell. Coin, Stamp, Baseball Card & Comic Book Show, Comfort Inn, US 131, T 40, F \$45, A free, Robert Dierking, 324 Baker St., Mishawaka, IN 46544.

Oct 12-13 MI, Dearborn. Motor City Comic Con Civic Center, 15801 Michigan Ave. at Greenfield Rd., SH Sat 11am-7pm, Sun 11am-5pm, F: \$150, A \$6, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH 313-350-2633.

Oct 19-20 MI, Mason. Super Fest Collectors Event, Ingham County Fairgrounds, US 127 & Kipp Rd., SH Sat 8am-6pm, Sun 9am-5pm, T 60, F \$65, A \$3 Kelly Taylor, Box 343, Holt, MI 48842. PH 517-676-2079.

Oct 27 MI, East Lansing. Spartan Comic Book Show, Michigan State University Campus, Kellogg Center-Big Ten Room, A, SH 10am-4pm, F \$35, A \$150, Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH 313-350-2633.

MINNESOTA

Sep 1 MN, Duluth. Twin Ports Collector's Convention, Holiday Inn, 207 W. Superior St., 10am-5pm, T 40-8ft., F \$45, A free Aaron B. Davis, 21 E. Superior St., Duluth, MN 55802. PH 218-722-9551.

(EVENTS, Page 74)



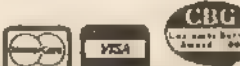
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EVENTS

(From Page 72)

Sep 15 MN, Minneapolis. Comic Book Convention, Marriott Bloomington, 1-494 at Cedar Ave. Frederic Greenberg, RD 1, Box 25A, Ringoes NJ 08551 PH 908-788-6845
Sep 21-22 MN, Bloomington. The 1991 Minnesota Comic Book Convention, Thunderbird Hotel 2201 E 78th St., Sat 10am-5pm, Sun 10am-4pm, F \$125, A \$6 Paul Ewert, PO Box 26748 St. Louis Park, MN 55426 PH 612-879-4615

MISSOURI

Sep 8 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T 75, F \$20-23, A \$1 adults, 50¢ kids, Anthony Gladish, 3917 Ohio, St. Louis, MO 63118 PH 314-772-1548

Sep 22 MO, St. Louis. Comic Book Convention Holiday Inn Lindbergh Exit off I-70 Frederic Greenberg, RD 1, Box 25A, Ringoes NJ 08551 PH 908-788-6845

Oct 5-8 MO, Columbia. Collectibles Show, Biscayne Mall, 301 N. Stadium Blvd. (Exit 124 from I-70) Sat 10am-9pm, Sun 11am-5pm, T 50-60 & 8ft, F \$90 for 2 tables, A free Russ Williams, R & R Collectibles, 301 N. Stadium Blvd., Biscayne Mall Columbia, MO 65203 PH 314-446-2422

Oct 20 MO, St. Louis. Spector Comic Book Club Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T 75, F \$20-23, A \$1 adults, 50¢ kids, Anthony Gladish, 3917 Ohio, St. Louis, MO 63118 PH 314-772-1548

NEW HAMPSHIRE

Sep 8 NH, Concord. MRC Comics Con, Ramada Inn, 172 N. Main St. SH 10am-4pm, T 50-8 F \$45 A \$3 MRC Comics, RD #2 Box #150A Averill Park NY 12018 PH 518-283-5306

Oct 10-13 NH, Nashua. Collector Fest Royal Ridge Mall Rt 3 Exit 1 at Daniel Webster Hwy regular mall hours, A: free Bill Gouvalaris, 766 Broadway, Revere, MA 02151 PH 617-289-8662

Oct 24-27 NH, Portsmouth-Newington. Collector Fest, Newington Mall, Rt 1 & Spaulding Tpke at Gosling Rd., A: free Bill Gouvalaris, 766 Broadway, Revere, MA 02151 PH 617-289-8662

NEW JERSEY

Sep 1 NJ, Tinton Falls. Monmouth Co. Comics Convention, Tinton Falls Hotel, Garden State Pkwy., Exit 105, 9:30am-4:30pm, T 30 F \$40, A \$150, Ruth Campbell, Box 1090 Ocean Gate, NJ 08740 PH 908-269-9486

Sep 1 NJ, Wayne. Nostalgia & Collectibles Show, Co. #1 Fire House, 1 Parish Dr. (off Rt 23 North), SH 9am-3pm, T 60-12, F \$25 A \$1 adults, kids free, Phil DeMarco, 721 Ratzer Rd., Wayne, NJ 07470, PH 201-696-6217 eves or Mike, PH 201-434-1512

Sep 7 NJ, Metuchen. Comic Book, Baseball Card, Non-Sport Card, Toys & Collectibles Show, K of C Hall, Patrick St., T 20-8ft, F \$40, A \$1 East Coast Promotions, PO Box 95, Woodbridge, NJ 07095, PH 201-855-5852

Sep 8 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt 22 West, 4 miles off GSP Great Eastern Conventions, Frederic Greenberg, RD1, Box 25A, Ringoes, NJ 08551 PH 201-788-6845

Sep 8 NJ, Toms River. BB Card & Comic Book Show, K of C Hall Rt 37 East to Corner of Tenyson & Whittier, 10am-4:30pm, T 30-8ft, F \$40, A \$150, Ruth Campbell, Box 1090, Ocean Gate, NJ 08740 PH 908-269-9486

Sep 11 NJ, Somerville. Collectibles Show, Holiday Inn, Rt 22 East-off of 287 5pm-10pm, T 30-6ft, F \$40, A \$150 Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park NJ 08823 PH 908-821-1019

Sep 14 NJ, Paramus. Comic Book Show, Radisson Inn, 601 From Rd. Exit 165 off GSP Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551 PH 908-788-6845

Sep 15 NJ, Howell. Baseball Card & Comic Book Show, Howell Flea Market, 2301 Hwy 9 North, SH 10am-5pm, T 100, F \$25 for 1, \$45 for 2, A \$150 Dennis Reid, 2301 Hwy 9N, PO Box 618, Howell, NJ 07731 PH 908-308-0384

Sep 15 NJ, Cherry Hill. Tri-State Comic Convention, Sheraton Poste Inn, 1-295 Exit 34, 70 West, SH 11am-5pm, A \$3, Tri-State Comic Convention, 245 W. Chestnut Hill Rd., Newark, DE 19713 PH 302-529-7422

Sep 19 NJ, Wayne. Nostalgia & Collectibles Show, Co. #1 Fire House, 1 Parish Dr. (off Rt 23 North), SH 5pm-10pm, T 60-12, F \$25 A \$1 adults, kids free, Phil DeMarco, 721 Ratzer Rd., Wayne, NJ 07470, PH 201-696-6217 eves or Mike, PH 201-434-1512

Sep 21 NJ, New Brunswick. Baseball Card & Comic Book Show, Hyatt Regency Two Albany St. Great Eastern Conventions, Frederic Greenberg, Box 25A, RD1, Ringoes, NJ 08551 PH 201-788-6845

Sep 21 NJ, Robbinsville. Central NJ Baseball Card & Comic Book Show, Washington Twp. Volunteer Fire Dept., Rt 130 9:30am-3:30pm, A \$2 EMCEE Conventions, Michael Chaudhri, PO Box 151, Hightstown, NJ 08520 PH 609-448-7585

Sep 22 NJ, Seaside Heights. Baseball Card & Comic Book Show, American Legion Post 351 Carteret Ave. at Bay Blvd., 10am-5pm, T 36-8ft, F \$40, A \$2 Ruth Campbell, PO Box 1090 Ocean Gate, NJ 08740 PH 908-269-9486

Sep 22 NJ, Mt. Laurel. Comic Book Convention, Budget Motor Lodge, 73 & Fellowship Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551 PH 908-788-6845

Sep 26 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave., Exit 6-Rt 287, 5pm-10pm, T 30-6ft, F \$40 for 1, \$75 for 2, A \$150, Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823 PH 201-821-1019

Sep 28 NJ, Union. Sports Cards & Non-Sports Cards Show, Boys & Girls Club, 1050

Jeanette Ave. (GSP to Exit 141 or Vaux Hall Rd. West, 1 mile), 9:30am-3:30pm, T 40-8ft, F \$45, A \$2 Collectors Showcase, Mike Grecco, Box 189, Atlantic Highlands, NJ 07716 PH 201-291-1632 Bob Giberna, Box 964, Beie Mead, NJ 08502 PH 201-874-4837

Sep 28-29 NJ, Wayne. New Jersey Comic & Card Expo, Wayne Hills Mall, Hamburg Turnpike & Bardonia Ave., Sat 10am-5pm, Sun 12noon-5pm, T 35-8, F \$125, A free Charles Spitalnic, Box 474, Deer Park, NY 11729 PH 516-242-0555

Sep 28-29 NJ, Egg Harbor. Sports Card & Comics Book Collectors Show, St. Nicholas School, 526 Chicago Ave., SH 10am-4:30pm, T 35-8, F \$60 for 1, \$50 ea for 2 or more, A \$1 Phil Moeller, 51 Liverpool Ave. Egg Harbor, NJ 08215 PH 609-965-0170

Sep 29 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg Rt 9 & Station Rd., 10am-4pm, A \$150, PH 908-269-3107

Sep 29 NJ, Wayne. Comic Book Convention, Fairfield Ramada Inn Rt 66W, 1/4 mile from Willowbrook, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551 PH 908-788-6845

Oct 6 NJ, Hazlet. Collectors Showcase, Ramada Inn Rt 35 South GSP Exit 117, 9:30am-3:30pm, T 40-8ft, F \$50, A \$2 Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716 PH 201-291-1632

Oct 6 NJ, Springfield. Baseball Card & Comic Book Show, Holiday Inn, 304 Rt 22 West, 4 miles off GSP Great Eastern Conventions, Frederic Greenberg, RD1, Box 25A, Ringoes, NJ 08551 PH 201-788-6845

Oct 6 NJ, Wayne. Nostalgia & Collectibles Show, Co. #1 Fire House, 1 Parish Dr. (off Rt 23 North), SH 5am-3pm, T 60-12, F \$25 A \$1 adults, kids free, Phil DeMarco, 721 Ratzer Rd., Wayne, NJ 07470, PH 201-696-6217 eves or Mike, PH 201-434-1512

Oct 6 NJ, Princeton. Collectibles Show, Ramada Hotel Rt 1 at Ridge Rd., SH 10am-4pm, T 20-6, F \$50, A \$150 Bruce D. Weinstein, 62 Pear Tree Lane, Franklin Park NJ 08823 PH 201-821-1019

Oct 9 NJ, Somerville. Collectibles Show, Holiday Inn, Rt 22 East-off of 287 5pm-10pm, T 30-6ft, F \$40, A \$150 Bruce M. Weinstein, 62 Pear Tree Lane, Franklin Park NJ 08823 PH 908-821-1019

Oct 12 NJ, Paramus. Comic Book Convention, Radisson Inn, 601 From Rd. Exit 165 off GSP Frederic Greenberg, 225 Everetts Rd, Ringoes, NJ 08551 PH 908-788-6845

Oct 13 NJ, Toms River. Collectors Showcase, Elks Post 1875, Mike Grecco, PO Box 189 Atlantic Highlands, NJ 07716 PH 201-291-1632

Oct 19 NJ, Metuchen. Comic Book, Baseball Card, Non-Sport Card, Toys & Collectibles Show, K of C Hall, Patrick St., T 20-8ft, F \$40, A \$1 East Coast Promotions, PO Box 95, Woodbridge, NJ 07095 PH 201-855-5852

Oct 19 NJ, New Brunswick. Baseball Card & Comic Book Show, Hyatt Regency Two Albany St. Great Eastern Conventions, Frederic Greenberg, Box 25A, RD1, Ringoes, NJ 08551 PH 201-788-6845

Oct 19 NJ, New Brunswick. Comic Book Convention, Hyatt Regency 2 Albany St. Frederic Greenberg, 225 Everetts Rd, Ringoes, NJ 08551 PH 908-788-6845

Oct 20 NJ, Somerset. World of Cards & Comic Convention, Holiday Inn, 195 Davidson Ave. 10am-4pm, T 45-6ft, F \$39, A \$150 Tony "T.J." Grimando, PO Box 23, Dunellen, NJ 08812 PH 908-968-3886

Oct 20 NJ, Springfield. Comic Book Convention, Holiday Inn, 304 Rt 22 W, 4 miles west of GSP Frederic Greenberg, 225 Everetts Rd, Ringoes, NJ 08551 PH 908-788-6845

Oct 24 NJ, Somerset. Collectibles Show, Quality Inn at Somerset, 1850 Easton Ave. Exit 6-Rt 287, 5pm-10pm, T 30-6ft, F \$40 for 1, \$75 for 2, A \$150 Bruce M. Weinstein, 62 Pear Tree Lane, Franklin, NJ 08823 PH 201-821-1019

Oct 24 NJ, Wayne. Nostalgia & Collectibles Show, Co. #1 Fire House, 1 Parish Dr. (off Rt 23 North), SH 5pm-10pm, T 60-12, F \$25 A \$1 adults, kids free, Phil DeMarco, 721 Ratzer Rd., Wayne, NJ 07470, PH 201-696-6217 eves or Mike, PH 201-434-1512

Oct 26 NJ, Howell. Comic Book & Baseball Card Show, Freewood Acres Fire Co. East 5th St., 10am-4pm, T: 50-6ft & 8ft, F \$30 \$35, A \$150 Robert Jones, PO Box 982, Lakewood, NJ 08701, PH 908-363-1706

Oct 27 NJ, Bayville. Comic Book & Baseball Card Show, First Aid Squad Bldg Rt 9 & Station Rd., 10am-4pm, A \$150, PH 908-269-3107

Oct 27 NJ, East Hanover. Nostalgia & Collectible Show, Ramada Hotel, 130 Rt 10 W, SH 10am-4pm, Esqar Productions, PO Box 5, Essex Fells, NJ 07021 PH 201-228-8817

Oct 27 NJ, Robbinsville. Central NJ Baseball Card Show & Comic Book Show, Washington Twp. Fire Dept. Rt 130, 3 miles from Tpk Exit 7A, SH 9:30am-3:30pm, A \$2 Michael Chaudhri, EMCEE Conventions, PO Box 151, Hightstown, NJ 08520 PH 609-448-7585

Oct 27 NJ, Montvale. Comic Book Show, Ramada Inn, 100 Chestnut Ridge Rd. (GSP Exit 172), SH 9:30am-4:30pm, A \$1 Greg, Dollars & Sense, PH 201-445-7280

Oct 27 NJ, Wayne. Comic Book Convention, Ramada Inn Rt. 46 west, one quarter mile from Willowbrook Mall, Frederic Greenberg, 225 Everetts Rd, Ringoes, NJ 08551, PH 908-788-6845

NEW MEXICO
NEW YORK

Sep 1 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke. 10am-4pm, A free Starwood Comics, PO Box 66, Fredonia, NY 14063 PH 716-672-2913 or 516-794-2100 day of show

Sep 1 NY, Hicksville. Mauro's "Nostalgia" Presents Comic Books, BB Card, Non-Sports Cards, Toys & Collectibles Show, K of C Grand Ballroom, 45 Heitz Place, 10am-5pm, A \$1 Bob Mauro, 541 9th St. West Babylon, NY 11704 PH 516-957-9259

Sep 4 NY, Staten Island. Richmondtown Baseball Card & Comic Book Show, Columbian Hall, 397, Clarke Ave., SH 5:30pm-10pm, T 18-8, F \$40, A \$1, Fred Parascandolo, 482 Retford Ave., Staten Island, NY 10312 PH 718-967-9172

Sep 6 NY, Middletown. Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East 6pm-10pm, T 23, F \$75, A free, F & M Baseball Cards, Marc Meyer, Box 6084 Middletown, NY 10940, PH 914-344-2055

Sep 8 NY, Rockville Centre. LI Comic Book & Collectors Market Convention, Holiday Inn 173 Sunrise Hwy., 10am-5pm, T 45, F \$45, A free, Cosmic Comics & Books, 246 Merrick Rd. Oceanside, NY 11572 PH 516-763-1133

Sep 11 NY, Staten Island. Baseball Card, Comic Book, Toy & Collectible Show, Shalimar Caterers, 2380 Hylan Blvd., SH 6pm-10pm, T 31-8, F \$45, A \$1 T & C Collectibles, 410 Philip Ave., Staten Island, NY 10312 PH 718-317-0719

Sep 14 NY, Bay Ridge. Baseball Card & Comic Book Show, Masom Club, 760 8th Ave. (at 76th St.), 10am-4pm, T 20-8ft, F \$50, A \$1, Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312 PH 718-967-9172

Sep 14 NY, College Point. Baseball Card & Comic Book Show, St. Johns Lutheran Church, 123 St & 22 Ave., SH 10am-4pm, A free, Richie PH 718-746-4149

Sep 15 NY, Brooklyn. Collectibles Show, Golden Gate Inn, Knapp St. Bell Pkwy. (Exit 9), 9am-4pm, T 60, A free, Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235

Sep 15 NY, Riverdale. Card & Comic Book Show, Riverdale YMHA, 5625 Arlington Ave., SH 10am-5pm, T 30-8, F \$35, A \$1-\$2 On The Ball, Joe Diaco, Shop Rite Plaza Mall, Monticello, NY 12701, PH 914-794-2299

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(EVENTS, Page 76)

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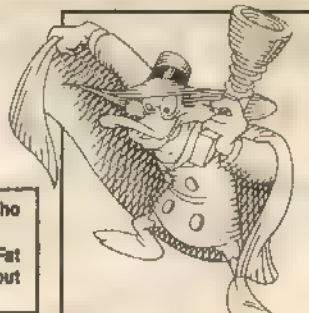
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Christopher Lambert is known to audiences all over the world for such films as "Greystoke - The Legend of Tarzan" and "Subway." Christopher returns as Connor MacLeod in the sequel to "Highlander", and he will speak on the film in this special appearance. William Panzer, the Producer/Co-Writer of "Highlander 2", will also be appearing to give insight into the creation of the "Highlander" film series, which also stars Sean Connery. A screening of the first "Highlander" film begins at 11:00 A.M. This Science Fiction Action-Adventure film has some great visual effects!



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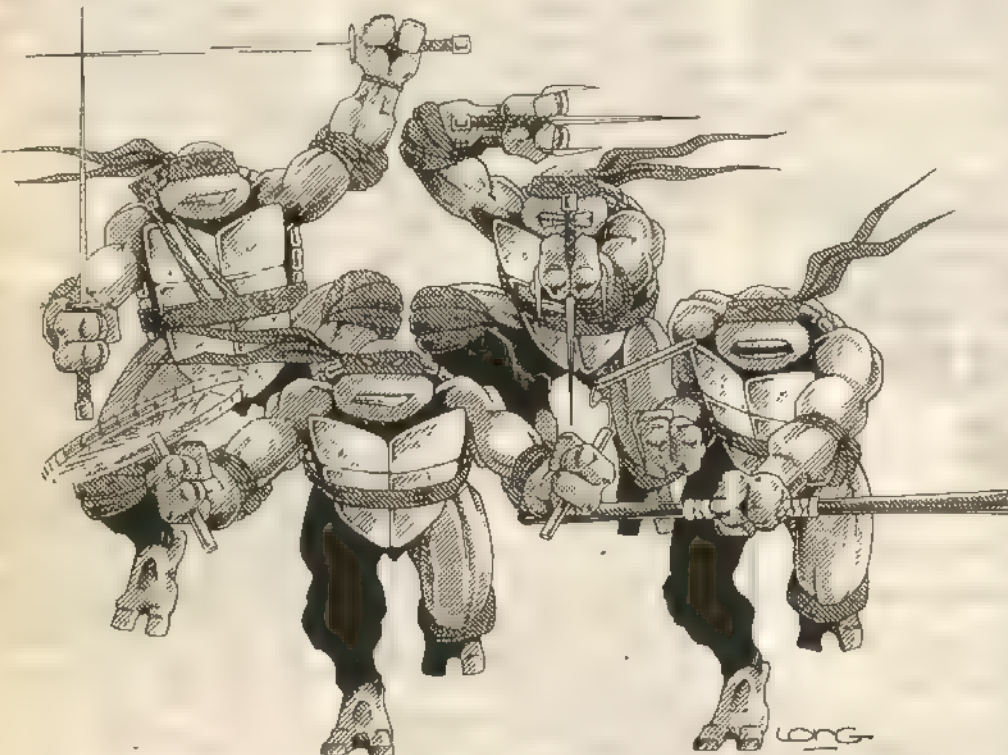
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Available at hobby stores and comic shops everywhere!

EVENTS

(From Page 74)

Sep 15 NY, Fredonia Western NY Comic Book Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-5pm, T. 20, F. \$25, A. free, Perry Albert, PO Box 66, Fredonia NY 14063 PH 716-672-2913

Sep 15 NY, Flushing All Star Promotions Monthly Comic & Card Show, Jewish Center 43-00 171st & Northern Blvd., 9am-5pm, T. 60-6ft & Bt., F. \$32.50-\$40, A. \$1, or 50¢ with listing, Matthew T. DeRoma, 165-03 32 Ave., Flushing, NY 11358 PH 718-463-6540

Sep 15 NY, New York, Fred Greenberg's Comic Book Marketplace, Hotel Pennsylvania, 7th Ave. & 34th St. Fredric Greenberg, RD 1, Box 25A, Ringoes, NJ 08551, PH 908-788-6845

Sep 15 NY, Long Island (Hempstead), Island Nostalgia All Card & Comic Book Show, Holiday Inn Off ILE, Exit 55, A. 75¢ Dennis, PH 516-724-7422 daily or 516-234-3030 ext 450 day of show only

Sep 15 NY, Middletown, Comic Book, Baseball Card & Record Expo, Holiday Inn, Middletown Rd from NY & NJ take 87 (NY Thruway) to

Exit 16 (Rt. 17 West) to Exit 122, SH 10am-5pm, T. 75-8, F. \$45, A. \$2 Joseph Kramer, SR 197, Dingmans Ferry, PA 18328 PH 717-828-7722

Sep 20 NY, Middletown, Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T. 23, F. \$75, A. free, F. & M. Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940 PH 914-344-2055

Sep 21 NY, Manhattan Baseball Card & Comic Book Show, Our Lady of Good Counsel School, Between First & Second Aves., 10am-4pm, T. 38-6ft, F. \$30, A. \$1 Kevin Mullarkey 323 E. 91 St., New York, NY 10128 PH 212-289-6730

Sep 21 NY, Lynbrook Monthly Card & Comic Book Show, St. Mary's K of C, 78 Hempstead Ave. (one fourth mile north of Merrick Rd.) SH 10am-4pm, A. \$1, under age 10 free Paul, PH 516-289-7398

Sep 21 NY, Massapeh Baseball Card & Comic Book Show, New Nat'l Hall 61-60 56 Rd., SH 10am-4pm, A. \$1 Richie, PH 718-746-4149

Sep 22 NY, Flushing All-Star Promotions Monthly Card & Comic Show, Briarwood Jewish Center 139-06 86th Ave., 9am-5pm, T. 45, F. \$37.50, A. \$1 Matthew T. DeRoma, PH 718-463-6540

Sep 22 NY, Farmingdale, Baseball Card &

Comic Book Show, Masonic Lodge 197 Hempstead Tpke. (Rt. 24), 10am-4pm, A. free, Ray Weiss, 1566 13th St., W. Babylon, NY 11704 PH 516-669-4332

Sep 23 NY, Brooklyn, Collectibles Show, Golden Gate Inn Knapp St-Belt Pkwy (Exit 9), 9am-4pm, T. 60, A. free, Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235

Sep 29 NY, Staten Island, Sports Cards & Non-Sports Cards Show, Labett Post, 390 Hylan Blvd. (Staten Island Expy to Hylan Blvd Exit), 9:30am-3:30pm, T. 45-6ft, F. \$45, A. \$2 Collectors Showcase, Mike Grecco, PO Box 189 Atlantic Highlands NJ 07716 PH 201-291-1632 Bob Giberna PO Box 984, Belle Mead, NJ 08502 PH 201-874-4837

Sep 29 NY, Ozone Park (Queens) Comic Book & Baseball Card Show, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd., T. 35-8, Joe Caruana, 114-32 150th Ave., Ozone Park, NY 11420 PH 718-945-7240

Oct 2 NY, Staten Island, Richmondtown Baseball Card & Comic Book Show, Columbian Hall 397 Clarke Ave., SH 5:30pm-10pm, T. 18-8, F. \$40, A. \$1 Fred Parascandolo, 482 Retford Ave., Staten Island NY 10312 PH 718-967-9172

Oct 6 NY, East Meadow The Original U Monthly Comic Book & Baseball Card Show, Cousen Motor Inn, 1650 Hempstead Tpke., 10am-4pm, A. free, Starwind Comics, PO Box 66, Fredonia, NY 14063 PH 716-672-2913 or 516-794-2100 day of show

Oct 6 NY, Hicksville Mauro's "Nostalgia" Presents Comic Books, BB Card, Non-Sports Cards, Toys & Collectibles Show, K of Q Grand Ballroom 45 Heity Place, 10am-5pm, A. \$1 Bob Mauro, 541 9th St., West Babylon, NY 11704 PH 516-957-9259

Oct 6 NY, Staten Island, Baseball Card, Comic Book, Toy & Collectible Show, Shalimar Caterers 2380 Hylan Blvd., SH 10am-4pm, T. 42-8, F. \$55, A. \$1 T & C Collectibles, 410 Philip Ave., Staten Island, NY 10312 PH 718-317-0719

Oct 11 NY, Middletown, Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 5pm-10pm, T. 23, F. \$75, A. free, F. & M. Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940 PH 914-344-2055

Oct 12 NY, Bay Ridge Baseball Card & Comic Book Show, Masonic Club 7604 4th Ave. (at 76th St.), 10am-4pm, T. 20-8ft, F. \$50, A. \$1 Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312 PH 718-967-9172

Oct 13 NY, Brooklyn, Collectibles Show, Golden Gate Inn Knapp St-Belt Pkwy. (Exit 9), 9am-4pm, T. 60, A. free, Harry Dubner, 3867 Shore Pkwy., Brooklyn, NY 11235

Oct 13 NY, Rockville Centre, LI Comic Book & Collectors Market Convention, Holiday Inn 173 Sunrise Hwy., 10am-5pm, T. 45, F. \$45, A. free, Cosmic Comics & Books, 246 Merrick Rd., Oceanside, NY 11572, PH 516-763-1133

Oct 13 NY, Flushing, All-Star Promotions Monthly Card & Comic Show, Briarwood Jewish Center, 139-06 86th Ave., 9am-5pm, T. 45, F. \$37.50, A. \$1 Matthew T. DeRoma, PH 718-463-6540

Oct 13 NY, New York, Comic Book Convention, Ramada Hotel, 33rd & 7th Ave., Frederic Greenberg, 225 Everetts Rd., Ringoes, NJ 08551 PH 908-788-6845

Oct 18-20 NY, Staten Island, Triple Play Baseball Card Sports Memorabilia & Comic Book Show, Staten Island Mall, 2555 Richmond Ave., Fri. & Sat. 10am-9:30pm, Sun. 12noon-5pm, T. 65-8, F. \$1.75-\$250 Fred, PH 718-967-9172 or George, PH 718-667-9588

Oct 19 NY, Manhattan Baseball Card & Comic Book Show, Our Lady of Good Counsel School, Between First & Second Aves., 10am-4pm, T. 38-6ft, F. \$30, A. \$1 Kevin Mullarkey, 323 E. 91 St., New York, NY 10128 PH 212-289-6730

Oct 19 NY, Lynbrook, Monthly Card & Comic Book Show, St. Mary's K of C, 78 Hempstead Ave. (one fourth mile north of Merrick Rd.), SH 10am-4pm, A. \$1, under age 10 free Paul, PH 516-289-7398

Oct 20 NY, Riverdale, Card & Comic Book Show, Riverdale YMHA, 5625 Arlington Ave., SH 10am-5pm, T. 30-8, F. \$55, A. \$1 \$2 "On The Ball", Joe Diaco, Shop Rite Plaza Mall, Monticello, NY 12701, PH 514-794-2299

Oct 20 NY, Fredonia Western NY Comic Book, Baseball Card, Toy, Record & Collectibles Show, Masonic Lodge, 321 E. Main St., 10am-5pm, T. 20, F. \$25, A. free, Perry Albert, PO Box 66, Fredonia, NY 14063 PH 716-672-2913

Oct 20 NY, Flushing, All Star Promotions Monthly Comic & Card Show, Jewish Center 43-00 171st & Northern Blvd. 9am-5pm, T. 60-6ft & Bt., F. \$32.50-\$40, A. \$1, or 50¢ with listing, Matthew T. DeRoma, 165-03 32 Ave., Flushing NY 11358 PH 718-463-6540

Oct 20 NY, Long Island (Hempstead) Island Nostalgia All Card & Comic Book Show, Holiday Inn Off ILE, Exit 55, A. 75¢ Dennis, PH 516-724-7422 daily or 516-234-3030 ext 450 day of show only

Oct 20 NY, Binghamton, MRC Comic Con Ramada Inn, 65 Front St., SH 10am-4pm, T. 8, F. \$50, A. \$3 MRC Comics, RD #2, Box #1504, Avonville Park, NY 2018, PH 518-283-5306

Oct 23 NY, Staten Island Baseball Card Comic Book, Toy & Collectible Show, Shalimar Caterers, 2380 Hylan Blvd., SH 6pm-10pm, T. 31-8, F. \$45, A. \$1 T & C Collectibles, 410 Philip Ave. Staten Island, NY 10312 PH 718-317-0719

Oct 25 NY, Middletown, Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt. 211 East, 6pm-10pm, T. 23, F. \$75, A. free, F. & M. Baseball Cards, Marc Meyer, PO Box 6084, Middletown, NY 10940 PH 914-344-2055

Oct 26 NY, Albany, Comic Book Convention Holiday Inn, 205 Wall Rd., Frederic Greenberg, 225 Everetts Rd., Ringoes, NJ 08551 PH 908-788-6845

Oct 27 NY, Brooklyn, Collectibles Show, Golden Gate Inn Knapp St-Belt Pkwy (Exit 9), 9am-4pm, T. 60, A. free, Harry Dubner 3867 Shore Pkwy., Brooklyn, NY 11235

Oct 27 NY, Farmingdale, Baseball Card & Comic Book Show, Masonic Lodge 197 Hempstead Tpke (Rt. 24), 10am-4pm, A. free, Ray Weiss, 1566 13th St., W. Babylon, NY 11704 PH 516-669-4332

Oct 27 NY, Ozone Park (Queens) Comic Book & Baseball Card Show, A. Gordon Webster American Legion Hall, 107-10 Rockaway Blvd., T. 35-8, Joe Caruana, 114-32 150th Ave., Ozone Park, NY 11420, PH 718-945-7240

Oct 30 NY, Staten Island Richmondtown Baseball Card & Comic Book Show, Columbian Hall, 397 Clarke Ave., SH 5:30pm-10pm, T. 18-8, F. \$40, A. \$1 Fred Parascandolo, 482 Retford Ave., Staten Island NY 10312 PH 718-967-9172

NORTH CAROLINA

Oct 26 NC, Salisbury, McCRON, Location TBA, SH 10am-9pm, A. free, Robert C. Allen, The Cliffhanger Society, PO Box 488, Spencer, NC 28159

NORTH DAKOTA

OHIO

Sep 15 OH, Columbus, Jubilee Comic Book & Science Fiction Convention, Holiday Inn, 1-70 at Hamilton Rd., 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744 PH 301-292-4587

Sep 22 OH, Canton, Wild Will's Comic Book & Collectible Toy Show, Holiday Inn North Canton, Beiden Village 4520 Everhard St. NW, SH 10am-4pm, T. 45, William Kovach, 1509 S. Maple Dr., Middlesex, PA 16159 PH 412-342-7067

Sep 28 OH, Chillicothe, 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F. \$20 for 1, \$35 for 2, A. \$50¢ each, \$1 per family First Capital Cards David Vest, PH 614-775-9212

Sep 28 OH, Cincinnati, Jubilee Comic Book & Science Fiction Convention, Hilton, U.S. 42 1-275, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH 301-292-4587

Sep 28-29 OH, Cleveland-Middleburg Hts. Sports Card & Comic Book Show, Tri-City Senior Center 16699 F. Bagley Rd., SH 10am-5pm, T. 40, A. \$1.50, Don Kaye, PH 216-243-5748

Sep 29 OH, Mentor, Comic Book & Non Sport Card Show, Travelodge Hotel, 7701 Reynolds Rd. (Rts. 2 & 306 S. Kirtland Exit), SH 10am-5pm, T. 38-8, F. \$35 A. \$1.50, under 6 free, Infield Promotions, Irene of Greg Pike, 9239 Wyant Dr., Mentor, OH 44060, PH 216-255-8778 or FAX 216-946-2276

Oct 5-6 OH, Lima, Baseball Card, Comic Book & Paper Show, Lima Mall, St. Rt. 309 North Eldard, Fri. & Sat. 10am-9pm, Sun. 12noon-5:30pm, T. 85-8ft, F. \$60, A. free, Ron Hilbert, Box 67, Unionville Center, OH 43077 PH 614-873-4552

Oct 6 OH, St. Clairsville, Ohio Valley Comic Book Show, Days Inn, 1-70 & Exit 220, SH 10am-4pm, T. 27-6, F. \$30 for 1, \$50 for 2, A. \$1, under 6 free Jeff Harper, 2025 36th St. NW, Canton, OH 44709 PH 216-493-0408

Oct 13 OH, Cleveland, Saturday's Child Nostalgia Fest (C.D.F.M.P.S.F.), Days Inn North Randall, 4600 Northfield Rd. (Ohio Rte 8 at Emory Rd.), 11am-5pm, T. 88, F. \$60, A. \$2, Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118 PH 216-932-8596

Oct 25-27 OH, Zanesville Baseball Card, Comic Book & Paper Show, Colony Square Mall, St. Rt. 60 North Maple Ave., Fri. & Sat. 10am-9pm Sun. 12noon-5pm, T. 75-8ft, F. \$60, A. free, Ron Hilbert, Box 67, Unionville Center, OH 43077 PH 614-873-4552

Oct 26 OH, Chillicothe, 1991 First Capital Comic Book Show, K of C Hall, 570 Douglas Ave., 10am-5pm, F. \$20 for 1, \$35 for 2, A. \$50¢ each, \$1 per family First Capital Cards, David Vest, PH 614-775-9212

Oct 27 OH, Columbus, Paper Fair, Veterans Memorial Convention Center, 300 W. Broad St., 9am-5pm, A. \$2.50, Columbus Productions, 3280 Riverside Dr., Ste. 18, Columbus, OH 43221 PH 614-459-7469

Oct 27 OH, Dayton, Jubilee Comic Book & Science Fiction Convention, Holiday Inn, Dayton Mall, 1-75, Exit 44, 10am-4pm, Jubilee Enterprises, 11910 Asbury Dr., Fort Washington, MD 20744, PH 301-292-4587

Oct 27 OH, Columbus, Paper Fair, Veterans Memorial Convention Center, 300 W. Broad St., SH 9am-5pm, A. \$2.50, Columbus Productions, 3280 Riverside Dr., Suite 18, Columbus OH 43221 PH 614-459-7469

OKLAHOMA

OREGON

Sep 15 OR, Portland, Comic Con #3, Multnomah County Expo Center, 2060 N. Marine Dr., SH 10am-5pm, F. \$50, A. \$3, Jeff & Alana Shaffer, PO Box 5113 Oregon City, OR 97045 PH 503-824-3553

Oct 26 OR, Corvallis, Comic Book Show, Nendels Inn 1550 NW 9th St. SH 10am-5pm, T. 50, F. \$20, A. \$1 Bob Menickel or Frank Vanderpool, 1561 NW Monroe, Corvallis, OR 97330 PH 503-754-7343

PENNSYLVANIA

Sep 7 PA, State College, DEF CON, Days Inn, 240 S. Pugh St., SH 10am-5pm, Hank Campbell, PO Box 46391, Monroeville, PA 15146 PH 412-372-4774

Sep 8 PA, Williamsport, DEF CON, Quality Inn, Rt. 15, South Williamsport, SH 10am-4pm, Hank Campbell, PH 412-372-4774

Sep 14 PA, Bradford, Baseball Card, Comic & Coin Show, Howard Johnsons Motor Lodge, 100 Davis St. (downtown), SH 10am-4pm, T. 29-6 & 8, F. \$20 \$25 A. \$1 adults, 50¢ kids GSP Collectibles, Greg Himes, 272 Seaward Ave. Bradford PA 16701, PH 814-360-3568, Gene Seagren, 5 Kennedy St. Bradford PA 16701 PH 814-362-1980

Sep 15 PA, Reading, Comic Con Holiday Inn, US 222 N., 11am-4pm, T. 8ft, F. \$40, for 1, \$70 for 2, Platinum Age Comics, RR #2, P-14, Hazleton PA 18201 PH 717-459-0663 or PH 717-272-5446

Sep 15 PA, Pittsburgh, Comic Book Convention, Sheraton at Station Square, Station Square, Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551 PH 908-788-6845

(EVENTS, Page 78)

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- 2) EC "Thank you for writing" flyer with Bill Elder art
- 3) 1950's EC fanzines
- 4) EC cuff links
- 5) EC T shirt (sold thru East Coast Comix)
- 6) "Tops" #1, March 1954, mini size mag. with article on Bill Gaines
- 7) EC fan-addict convention "progress report" and membership kit
- 8) Russ Cochran art auction catalogs #5,6,8-20, 32 and Mad auction #6
- 9) Black and white "Alfred E. Neuman" picture, sold thru Mad (1956)
- 10) Mad jewelry (tie tac, cuff links, lapel pin, charm bracelet, key chain)
- 11) "Alfred E. Neuman sings 'What, Me Worry'" 45 with picture sleeve
- 12) 1984 "Alfred E. Neuman for Pres." T shirt
- 13) 1960 "Alfred E. Neuman for Pres." kit
- 14) Mad three ring binders, circa 1966-67
- 15) Mad paperback gift sets
- 16) "Mad Freaks USA" fanzine, #1-6
- 17) German Mad busts, games, and calendars
- 18) Mad #166 letter of apology, signed by Gaines and Feldstein (color xerox ok)
- 19) Marie Severin hand colored prints (Russ Cochran, early 1970's)
- 20) Vintage EC correspondence and other ephemera

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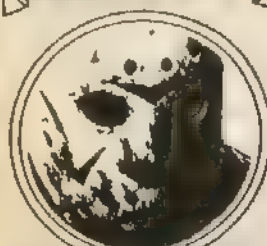
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Here's the lineup

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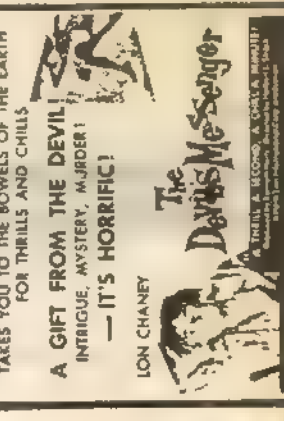


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TAKES YOU TO THE POWERS OF THE EARTH FOR THRILLS AND CHILLS

CARNIVAL OF SOULS (1956) Candace Hillgoss. Sidney Berger. Herk Harvey. This Herk's Lion release has stood the test of time and is now considered one of the best low budget horror films ever made. The lone survivor of a car wreck is haunted and followed by a ghostly presence. A swelling pipe organ music score. Seldom have elements of sight and sound come together in such a haunting way. A haunting film you'll never forget!

THE DEVIL'S MESSENGER (1961) Lon Chaney. Karen Kader. John Crawford. Another Herk's Lion release from the early 80s (what ever happened to Herk's Lion?). On plays Salan in this trio of very unusual horror stories. He sends his salaried "messenger" back to Earth at the film's climax with a very special gift for all the peeps of the world. If you enjoyed ONE STEP BEYOND or TWILIGHT ZONE, you'll get a kick out of this.



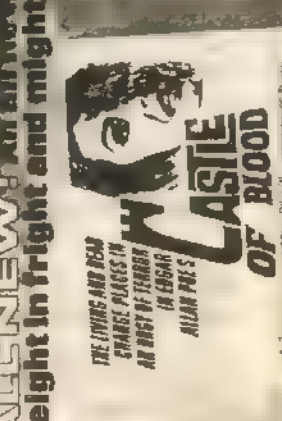
HERCULES
IN THE HAUNTED WORLD
SUPERHERO
STRENGTH
VERSUS
SUPERNATURAL
EVIL!!
TECHNICOLOR

THE LIVING AND DEAD
CHANGE PLACES IN
AT NIGHT IN TERROR
IN TERROR
MIAMI FIVE

DOUBLE FEATURE NO. 26 (No. DI-26)

CASTLE OF BLOOD (1964) Barbara Steele. George Hearn. Margaret Leacock. One of the most "mystical" Italian horror films ever made. A newspaper columnist decides to spend the night in a haunted castle via a bet with the castle owner, who claims he will be dead by morning. Steele is ravishing as the living ghost who fails for the young writer who spends a night with the dead. Erotic, suspenseful, and still fright even by today's standards. Gothic horror at its best.

HERCULES IN THE HAUNTED WORLD (1961) Reg Park, Christopher Lee, Leonora Ruffo. Although it had been released a couple of years before the Woofter brothers decided to release the sword and sandal classic as part of a double bill with a new Barbara Steele import. Hercules takes an excursion into Hell, facing rock monsters, female demons, and other assorted menaces. Lee is superb as his evil nemesis. One of the very best, if not the best, non-majestic sword & sandal import.



CASTLE OF BLOOD
THE LIVING AND DEAD
CHANGE PLACES IN
AT NIGHT IN TERROR
IN TERROR
MIAMI FIVE

height in fright and might!



HERCULES
IN THE HAUNTED WORLD
SUPERHERO
STRENGTH
VERSUS
SUPERNATURAL
EVIL!!
TECHNICOLOR

THE LIVING AND DEAD
CHANGE PLACES IN
AT NIGHT IN TERROR
IN TERROR
MIAMI FIVE

DOUBLE FEATURE NO. 27 (No. DI-27)

GIANT OF METROPOLIS (1962) Gordon Michael. Boris Corley. A moody, interesting combination of science fiction, adventure, and fantasy. Harrison plays a heroic musician caught in a web of intrigue who has an ancient scientific superpower. It's a real concoction of weird scientific experiments while the city awaits its impending doom from a nuclear cataclysm. Wonderful music.

INVINCIBLE GLADIATOR (1962) Richard Harris. Son. Isabelle Corley. This color adventure is armed with a the things you usually expect: a gladiator movie, death duels in the arena, palace intrigue, gladiators, in revolt, etc. Harrison plays the title hero who fights an evil tyrant for the freedom of a group of oppressed people. Good sword and sandal excitement!



The Invincible Gladiator
THE ALL-TIME DOUBLE BILL
DOUBLE BILLS
2,000 Years Back to the Age of Rome
0,000 Years Ahead to the Future

height in fright and might!

DOUBLE FEATURE NO. 28 (No. DI-28)

SHE DEMONS 1957. Tod Griffin. Irish McCalla. Victor Sen Young. A hurricane strangle a group of people on a jungle island that's targeted for practice bombings by the air force. There they encounter a hidden Nazi camp where a mad scientist conducts strange experiments on native women, turning them into horrible monsters. A classic drive-in schoolbook. It has legs like a 57 Chevy.

GIANT FROM THE UNKNOWN (1957) Edward G. Robinson. Susan. Brian Morris. A giant of research scientists head for the mountains. There they discover the certain radioactive properties within the soil have remanently preserved many of the ancient remains they uncover. Also preserve, and very much alive, a giant, legendary gladiator who sees himself from his grave and goes on a magical rampage.

DOUBLE FEATURE NO. 29 (No. DI-29)

FRANKENSTEIN'S DAUGHTER (1958) Donald Murphy, John Ashley. Sandra Knight. Sally Todd. A drive-in movie it there ever was one. Frankenstein's grandson comes on the family tradition by experimenting on young teenage girls and by creating a gross looking female monster in the basement of his home. The climax features one of the best "acid in the face" shots ever filmed.

MISSILE TO THE MOON (1958) Richard Travis. Gary. Curve. Laurie Mitchell. Cathy Downs. A remake of one of Astor's previous sci-fi schoolbooks. CAT WOMEN OF THE MOON. There's a few different plot twists thrown in, including monstrous alien rock men who threaten our future. Our print contains the often to scene of the astronaut being burnt to a crisp by the sun's rays.

DOUBLE FEATURE NO. 30 (No. DI-30)

COUNT DRACULA'S GREAT LOVE (1972) Paul Naschy. V.K. Winner. Ingrid Gatto. A beautiful color print of what may very well be Naschy's best film. Dracula is valiant in his castle by a group of gothic, (and often quite topless) ladies, which he proceeds to vampirize in the usual manner. However, he longs for one of them to come to him of her own free will. Very brutal and bloody in places. Our print is the completely intact American theatrical release version.

THE VAMPIRE'S NIGHT ORGY (1972) also ORGY OF THE VAMPIRES. Jack Taylor. John. Richard. While traveling through the countryside, a bus full of tourists stops in a small European town. To their horror they discover that all of the villagers are bloodthirsty vampires. An interesting Spanish horror film. Directed by Leon Klimovsky who often did Paul Naschy vehicles.



DRACULA'S GREAT LOVE
the VAMPIRE'S NIGHT ORGY
When the moon is up the fun begins

for Lovers of Blood

DOUBLE FEATURE NO. 31 (No. DI-31)

THE WITCH'S CURSE (1982) Kirk Morris. Helena Chancel. Directed by Riccardo Freda. Morris plays Maciste in this fantasy horror film about an ancient witch in order to free her descendant from a centuries old curse. Set in Scotland.

COLOSSUS OF THE ARENA (1960) Mark Forest. Scilla Gabel. The setting is ancient Rome in the 4th century. Forest plays a mighty gladiator named Robur who uncovers a plot to imprison a beautiful young princess. He exposes an evil duke as the perpetrator through a series of spectacular feasts and combats.



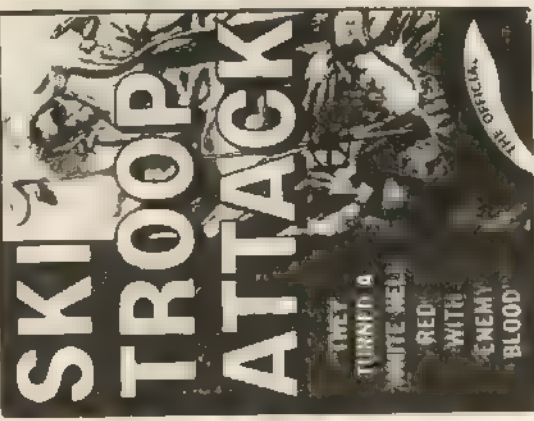
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IT COMES FROM ANOTHER WORLD
RE-CREATED! HALF WOMAN-HALF BEAST
SHE DEMONS
starting HIGH SCHOOL 100 DREAM
A new look at the classic horror movie

height in fright and might!

DOUBLE FEATURE NO. 32 (No. DI-32)

SKI TROOP ATTACK (1959) Michael Forest. Sheila Carol. Wally Campo. Roger Corman. Shot at the same time and with the same cast and crew as BEAST FROM HAUNTED CAVE. Corman produced, directed, and played a Nazi commander on skis in this WWII thriller. Just like all of Roger's other sci-fi horror films except they're fighting Nazis instead of monsters.

BATTLE OF BLOOD ISLAND (1959) Ron Kennedy. Richard Devon. In the first days of WWII, a pair of U.S. soldiers are stranded on a remote island in the Pacific. They struggle and fight to stay alive under almost impossible conditions. Shot on location in the Caribbean by Roger Corman's filmgroup company at the same time he was filming LAST WOMAN ON EARTH and CREATURE FROM THE HAUNTED SEA.



SKIN TROOP ATTACK
THEY TURNED WHITE WITH ENEMY BLOOD

height in fright and might!

DOUBLE FEATURE NO. 33 (No. DI-33)

MANBEAST (1956) Rock Medeson. Lloyd Nelson. Virginia Maynor. George Sadt. A man and a woman arrive in the Himalayas to search for the woman's missing brother. They're confronted by a strange guide and a murdering pack of abominable snowmen which the guide claims to be a descendant of. Not bad for a Jerry Warren film.

PREHISTORIC WOMEN (1950) Allen Nixon. Laurette Luez. Made Lynn. This classic beauty was brought out of mothballs six years after its original release just so it could be the lower half of a double bill with MANBEAST. Prehistoric babes battle against giants and dinosaurs during ancient times. All in glorious black and white. Truly hysterical moments!



Cosmic Passions Rip the Screen!
SAVAGE PASSIONS
SHOCKING!
A woman who...
A woman who...
A woman who...

height in fright and might!



SWAMP WOMEN
DEADLIER THAN THE MALE!
GUNSlinger

height in fright and might!

DOUBLE FEATURE NO. 34 (No. DI-34)

SWAMP WOMEN (1956) Beverly Garland. Maureen Windsor. Michael. "Touch" Connors. Carole Mathews. A sexy group of female convicts escape a young pink. Inspired by Catriona and drag him through the swamp while searching for a fortune in hidden diamonds. The girls fight over Connors and will earn a lot in this schlocky exploitation thriller directed by Roger Corman. Garland looks hot in cut-offs. Lots of Catriona and tough babes. Now mastered from a nice color print.

GUNSlinger (1959) John. Richard. Beverly Garland. Allison Hayes. This Roger Corman western is worth watching if only to see two of the most gorgeous B movie babes ever lived (Garland & Hayes) in one movie together. Garland's movements are too of a street from her dead husband, while Hayes plays a underarm Las Vegas who hits, behind a bump off Beverly. Nice cut.

DOUBLE FEATURE NO. 35 (No. DI-35)

BATTLE OF THE WORLDS (1952) Claude Rains. Bill. Janet. Maya Brent. Enjoyable sci-fi with Rains in one of his final roles as Professor Benjamin, who leads a space expedition against the computer run, dead planet that's hurling missiles towards the Earth. Great special effects for its time. Mastered from a gorgeous color print.

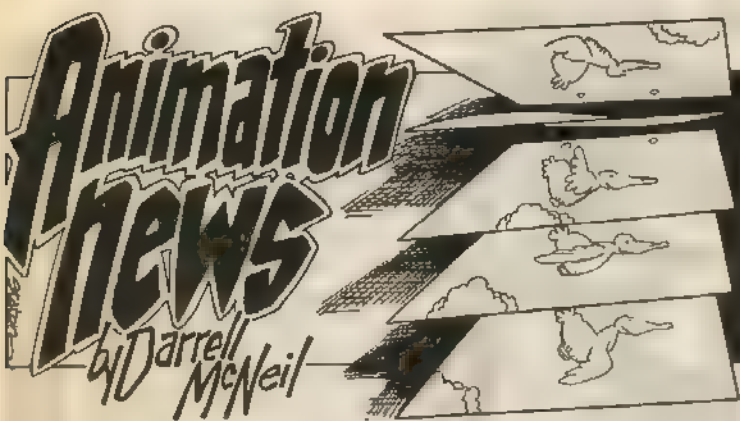
ATOM AGE VAMPIRE (1952) Alberto. Lupo. Suzanne Lovel. Sergio Fantoni. A car accident leaves a beautiful nightclub dancer with a horribly disfigured face. She takes refuge in the house of a mad scientist who restores her beauty by mutating young girls and extracting their glands. He snooks up and transforms into a monster whenever he goes out on a date. An old drive-in standard.

DOUBLE FEATURE NO. 36 (No. DI-36)

GIRL ON A CHAIN GANG (1953) William. W. S. T. Julie. A. V. An outrageous exploitation film made the year after the casting of workers were murdered in Mississippi. A white guy, a black guy, and a white girl are falsely arrested, abused, and eventually murdered by redneck, southern police. Very entertaining and totally engrossing in a scary way.

TEENAGE MOTHER (1956) Arlene Sue. Fabel. Frederick. Rocco. A young teacher arrives at a small town high school to teach (guess) sex education. After a young teenage couple is a her boyfriend she's pregnant so he's a martyr. There's a whole lotta drive in theater (they're showing GIRL ON A CHAIN GANG) but no races, go go dancers, angry parents, and to top the entire proceedings off, we're shown a close-up of an ass of a complete w... for... Absolutely scary!

THIS OFFER ABSOLUTELY ENDS AT THE STROKE OF MIDNIGHT NOVEMBER 30, 1991



• Warner Bros. recently signed a \$100 million deal to provide the Fox Network with the vast majority of its animated programming through 1998, partly as a counter to the steamrolling ratings juggernaut known as *The Disney Afternoon*.

What this means, among other things, is that *Merrie Melodies* and *Tiny Toons*, both currently in syndication, will become Fox Network series in the fall of '92, joining the afternoon block that by then will also include *Beetlejuice* and *Batman* in the after-

noon and *Taz-Mania* for Saturday mornings. A new Spielberg series, a sort-of-but-not-quite "spinoff" of *Tiny Toons*, will make its debut in '93, as *Merrie* will become part of a proposed Fox morning daily block (another area that Disney's also aiming for) along with *Peter Pan*, which is going to the mornings this fall. One interesting part of the deal is that Fox wants to keep one of the four afternoon half-hours open to suppliers and projects other than Warner's ones.

• Lucasfilm's first foray into animation for television since *Droids/Ewoks* is *Defenders of Dynatron City*, which Lucas will co-produce with DIC as a half-hour special for this winter, in conjunction with a Nintendo video game, proposed comic book, etc. DIC also plans, as with *Captain Planet*, to have celebrities performing the character's voices. More info as I'm allowed to tell it, of course.

• *Captain Planet* has not only garnered three Emmy nominations (for the series itself and voice artists Whoopi Goldberg and Ed Asner), but has also made somebody named Bozell's conservative watchdog list as the most liberally biased series on television (because it opposes permitting big industries to pol-

lute the air, water, and earth), outpointing *A Different World* and *L.A. Law*. I swear, it's bozos like Bozell that give us conservative animation columnists a bad name.

• Steven Spielberg has really been on a cartoon-into-live-action optioning kick as of late as, within the last month or so, he's put projects based on *Zorro*, *Casper the Friendly Ghost*, and *Dennis the Menace* into development. Busy man, that Spielberg.

How well did the *Rocky and Bullwinkle* segments of CBS' *Toon Nite* specials in the still-likely future *Family Dog* time slot do? Not well: The third planned segment was yanked at the last minute, and a half-hour rerun of *Rescue 911* ran in its place. Glad I have 'em all on tape already.

• Am I the only one who, awash in all those recollections of past versions of *Robin Hood*, remembers the 1966 animated series *Rocket Robin Hood*? (My tape collection is eclectic, ain't it?) Anyway, Hanna-Barbara is taking aim at the legend with an animated *Young Robin Hood* series that will join H-B's *Fantastic World* in September. Also aiming for September, according to my Well-Trained Spy, is a supposed live-action *Jonny Quest* series for the USA network. Yeah, that's how I reacted too.

• Makeup master Stan Winston moves from *Terminator* town to Gotham City as he'll be creating Danny DeVito's Penguin makeup for *Batman '92*. DeVito, in a recent interview, jokingly chided Warren Beatty for "stealing" his leading lady (Annette Bening, who is preggers and had to drop out of the film) away from him; another source was quoted as joking, "This is his way of getting back at us 'cause our comic book beat his!"

And this just in (and I'm not kidding!), Michelle Pfeiffer of *Fabulous Baker Boys* fame will be replacing Annette Bening as The Catwoman in some movie we just talked about. If she's half the replacement Kim Basinger was as Sean Young's in the first one, hoo hah! Also, Vicki's not in this one — probably shooting more award-winning photos in Corto Maltese or something.

• [Spoiler Warning: This item gives away something about the episode you may not wish to know.] The last episode (#100) of the syndicated *Adventures of Superboy* finished filming recently. How does the series end? Oh, Lex Luthor just kills Superboy, that's all. It's called "Obituary for a Superhero," and it's meant to be a cliffhanger series ending. Unlike *ALF*, though, this will be resolved in the first of a series of *Superboy* two-hour TV movies (a la *Perry Mason*) that'll be made for '92-'93.

• Warners and MCA (Universal) plan to inaugurate a planned "fifth network" programming concept with a two-hour block of action-adventure programming in the fall of '92. On Tuesday nights, which bugs the Fox network 'cause even though it currently doesn't program there, it plans to in the future. Why do I even mention this here? 'Cause my Well-Trained Spy who gave me this item mentioned that one of the shows may feature a DC super-hero. More later, m'friends.

• While at San Diego, I saw a really neat commercial for DC comics while watching TV there.

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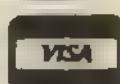
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ANIMATION

(From Page 80)

Stick this puppy into your Warners-kept barter time during *Tiny Toons*, fellas, and watch them sales rise. This is Big "D"'s Money Tip for the week.

• Upcoming guest voices for this season's *Simpsons* include Wade Boggs, Roger Clemens, Steve Sax, Ozzie Smith, Don Mattingly, Jackie Mason, the rock band Aerosmith, and, under *Simpsons*' "contractually uncredited policy," Michael

Jackson. Getting credit, however, will be Richard Kind and Dana Hill as the voices of *Tom and Jerry* in the upcoming animated feature of the same name. Tom and Jerry's home is wrecked and the now homeless duo eventually team up with a homeless girl to seek a new place to live. (You'd think that after 50 years in this business, they'd have some residuals saved.)

• Marvel Productions Ltd. will be changing its name soon, probably to LCA, the company it currently shares space with.

• Chuck Jones is developing a live-action feature film based on the animator's early experiences at *Termite Terrace*.

• John Hughes, currently prepping *Dennis the Menace*, is also developing a live-action treatment of *The Wizard of Id*. And no, Hughesian superstar Macaulay Culkin won't be playing Dennis. Too old, sez Hughes, as Dennis is supposed to be and look 6. Hmm. Wonder what Emmanuel Lewis is doing these days. So he's black. He still looks 6! Onward, bounders!

[Editors' Note: Yes, like any one else who has ever read the daily cartoon panel, we know *Dennis the Menace* celebrates his fifth birthday every year and thus is 5 for one day; he then reverts to being a 4-year-old until his birthday the following year. Movie-makers seldom pay attention to source material, however, so Hughes must think he's 6, apparently never noticing that Dennis is not even in kindergarten, let alone first grade.]

• First, to Henry R. Kujawa, some more info about *Rocket Robin Hood*, which, believe it or don't, I was just watching on my machine as I read his request, not to mention having had a boss who served as production designer on the series. In a nutshell: *Rocket Robin Hood* was a 52-half-hour series produced in 1967-1968, first by Canada's Trillium Productions, then by the series' distributor Krantz Films with producer Ralph Bakshi the following year. It was during Ralph's reign on the series that it took on a darker, grittier visual tone, with comic-book artist Gray Morrow serving as the series' layout artist, as he did with the later *Spider-Man* episodes.

It was also during Ralph's reign on the series that the

money ran out during production, which forced Ralph to mix, match, re-color, and re-structure animation from both series to make 52 episodes of each, which is why *Spider-Man* looked decidedly more science-fictiony (and more like Rocket Robin) in the later segments. As stated earlier, the series was set in the year 3999 and featured the descendants of the original Robin Hood (headquartered on the self-propelled Sherwood Asteroid), in perpetual battle against Prince John and the Sheriff of N.O.T.T. (National Outer-Space Terrestrial Territories). The aforementioned ex-boss (we did Filmation's *Fabulous Funnies*), *Hood* series designer Alberto Demello, had given me at the time a voice list which went somewhat like this: Voice director Bernard Cowan served as Rocket Robin's voice, Carl Banas portrayed the Sheriff and also served as the series' narrator, Len Birman portrayed Prince John, and Paul Klighman served as Friar Tuck. Aslo in the cast were Chriss Wiggins as Alan A. Dale, Ed McNamara as Little John, John Scott as Will Scarlett and Giles the cook, and Gillie Fenwick as Marian.

• Unless you've been living under a rock lately, you've already seen the coverage of Sean Young's Herculean efforts to snag the Catwoman role in you-know-which movie. Well, courtesy of *Variety*'s Buzz column, here are these additional tidbits: Lena Olin, a Swedish actress, came within a whisker of the role, but fears about her accent, plus Michelle Pfeiffer's offering to work below her usual salary level (at one point during the first movie, she called Jack Nicholson and asked him if she could play Catwoman; when Jack told her she wasn't in the first one, she supposedly said if they'd write her in, she'd play it for free) for this movie, cemented the deal for the Pfeiffer.

• Hyperion's next animated feature, after the soon-to-be-released *Rover Dangerfield*, will be Reggie and Warren Hudlin's *Bebe's Kids*, formerly developed as an animated series for NBC.

• When *Dinosaurs* returns to ABC in the fall, the laugh track will not be there. Rumor has it Baby Sinclair ate it.

• *Little Nemo* will probably be released in a few cities, then go straight to home video, which is more than *Captain America* got. (Then again, *Nemo*'s a better picture. Then again, almost anything is.)

• The Marvel series once called *Calico Cowboys* is now called *Moo Mesa*. I knew you cared.

Largo Entertainment and Dark Horse Comics have entered a first-look deal to develop and produce projects based on Dark Horse comic books, with the first one up to bat being a live-action *Concrete* feature, to be written and directed by Larry Wilson (who, along with Caroline Thompson, has already been involved in comics-oriented projects *Addams Family* and *Mai, the Psychic Girl*) and produced by Tim Burton, who must be going batty with all the projects his name's been attached to lately.

Finally, a fast "D" topper tip to fellow animation worker and CBG commentator Paul Dini, who's been tapped to write the screenplay for the live-action feature based on the *Double Dragon* video game. Bet Baba Bunny makes a cameo!

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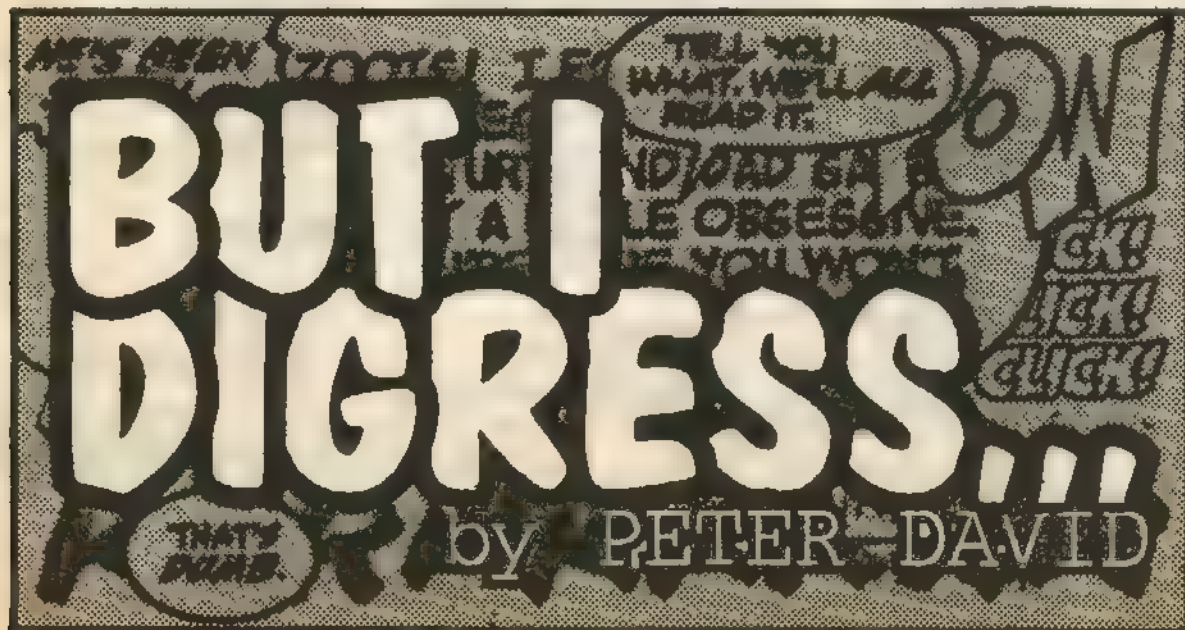
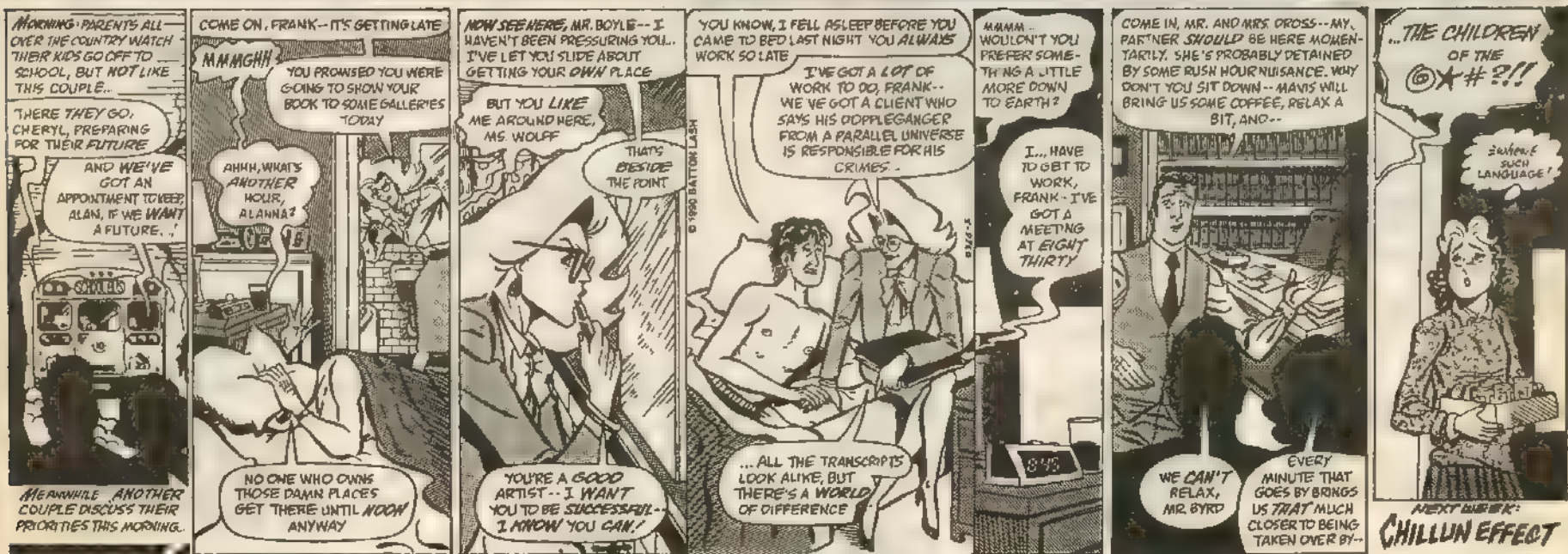
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AND THERE'S NOTHING YOU CAN DO ABOUT IT.



Wolff & Byrd, Counselors of the Macabre

By Batton Lash



The following is a transcript of a panel entitled "Men in Comics," held behind closed doors at Noncon 13 in New York on Aug. 10-11. Participants include Spike Jackson, artist on *Blood and Gore*; Bud Wolff, writer-artist of the forthcoming detective comic series *Dying Is for Pansies*; Zack Dekker, writer-artist for the vigilante tales of *The Defenestrator*; and Mike "Mad Dog" Miller, editor of *Hi-Test Tosterone*, the *Killer Mutant Gas Jockey*. Moderator is convention organizer Vic Chalker.

Vic: The doors bolted? The "No Girls Allowed" sign up? OK, good. I'd like to welcome all the real men in the audience to the "Men in Comics" panel—

Zack: *Urrrrp*

Spike: You're supposed to crush the beer can. . .

Zack: *Crunch* *Sploosh*

Spike: . . . after it's empty.

Vic: Every time you go to conventions, you always see these "Women in Comics" panels. And you get a bunch of pasty-faced broads up there moaning and whining about how comics are insensitive to women creators and junk like that.

Mad Dog: Whining little wussies.

Bud: Look, let's get real up front about this, OK? The real reason nobody cares about "women" in comics is because comics is a man's medium, OK? It's for guys. It's for people with a "Y" chromosome, OK? It's the last bastion of male supremacy.

Zack: Absolutely.

Spike: Chicks are going to stand around and whine and crab because here's something else that they're just not good enough to compete with the big boys on. They just haven't got the, whaddya call it?

Mad Dog: Equipment.

Spike: Right. Mental or physical. Just don't have the kahonies, y'know?

Vic: But there are women super-heroes, you know. Rogue, Storm, Wonder Woman. . .

Bud: Pansies and wussies. Whiners. All of 'em.

Vic: You're saying Ms. Tree is a whiner?

Bud: If she were any good, she'd be monthly.

Zack: *Urrrrpp*

Vic: Do you think that women super-heroes serve a purpose?

Zack: Someone's gotta get the coffee, y'know? (*Raucous laughter.*)

Bud: Zack, pass a beer down.

Zack: Beer Hunter! Let's play Beer Hunter!

(*One can is shaken and then they're all mixed around. Panelists open them one at a time as panel continues.*)

Spike: Here's the purpose they serve: Sales consideration.

Vic: In what way?

Spike: The problem is that most comic books lose their readers once the readers discover girls. So, in an effort to try and hold on to those readers, you've got some broads in the books so that, when their hormones kick in, you give the kids something to look at. Something soft to focus on.

Zack: It's not just sales. There's emotional involvement. Some of the love letters we get addressed to May Hem, the usually undressed love interest in *Defenestrator* — they'd tear your heart out. So when we have female characters, we try and be aware of the difficult emotional baggage that our readers carry and act accordingly.

Vic: What do you look for in a female character?

Zack: Big hooters.

Mad Dog: Huge gazongas.

Bud: Absolutely. Knockers the size of Pawtucket.

Spike: Gotta have 'em. They gotta defy gravity.

Mad Dog: We're talking monster truckers here. . .

Bud: And skimpy costumes.

Zack: A must. An absolute must.

Spike: We try to work in at least one shower or bathing scene in every issue of *Blood and Gore*.

Vic: Isn't that gratuitous?

Spike: Oh, absolutely. Our readers constantly express their gratitude.

Bud: Frequently they express it on paper.

Mad Dog: Yeah. Gets pretty disgusting, too.

Zack: It works either way. Women undressed or women in tights. Our readers like women who are *real* women. Women in tight-fitting costumes. . .

Vic: We got a question from the audience.

Fan: Yeah, I was wondering — you were talking about tights and stuff. Whenever I think of tights, I think of women and also ballet dancers. . .

Mad Dog: All male ballet dancers are pansies. It's a medical fact.

Fan: But most super-heroes wear tights, too. Doesn't that ever make you — y'know — wonder?

Bud: Makes me wonder about you, you sissy boy.

Vic: Now wait, he's got a point there. I mean, you wouldn't catch me dead in tights. And how about you guys? Be honest, now.

Bud: *Sploosh* *Arrghhhh*

Spike: Hah! He got the shaken can!

Zack: That Bud's for you, Bud!

Spike: Y'know, that guy has a point. I sure wouldn't dress in tights. None of us would. That's because we're all real men. Kevin Costner, there's a real man — wouldn't wear tights in *Robin Hood*. Not like that Nazi pinko Errol Flynn.

Mad Dog: Yeah, I never thought about it. Tough to be a real man when you're wearing tights. Some guys can do it, though. Most are wussies, though. That's why we publish the comics we do — to provide comics for real men with real men heroes. Not pansy heroes like. . .

Vic: Like who? Let's have the audience toss out suggestions, and you guys will decide whether the heroes mentioned are real men or wusses. OK. Suggestions?

Fan #2: Wolverine.

Panel: Wuss!

Vic: Wolverine is a wuss?

Bud: Oh, he *used* to be a real man. Then he got involved in all that samurai crud, and now he hangs out with jailbait like Jubilee. And simpering about robot girls!

Zack: Wuss city. Next?

Fan #3: Lobo.

Bud: Real man.

Mad Dog: Absolutely. Guy takes no baloney and blew away his old teacher. She had it coming, too. Next?

Fan #4: Sandman.

Zack: Wuss.

Mad Dog: Dead on there. Major wuss.

Spike: Might as well just write off any books written by Limeys. Whole wuss country. Run by a queen. Whattaya expect?

Fan #4: Now hold it. What about Judge Dredd? That's done by British guys. Judge Dredd is a wuss? (*Dead silence.*)

Spike: OK, one non-wuss British thing slipped through.

Zack: Law of averages. Had to happen.

Vic: Anyone else?

Fan #5: Batman.

Vic: Which one?

Fan #5: 1950s.

Panel: Wuss!

Fan #5: 1960s "New Look" Batman.

Panel: Wuss!

Fan #5: O'Neil-Adams Batman.

Panel: Real man.

Spike: Though he got a little wussy whenever Talia was around. Never liked her.

Fan #5: Englehart-Rogers Batman.

Panel: Real man.

Spike: Same complaint about Silver St. Cloud. Although he walked in on her when she was standing there in a towel — that was a real man in action, lemme tell ya.

Fan #6: Spider-Man.

Panel: Major wuss.

Fan #7: Thor

Mad Dog: A few of the Lee-Kirby issues were real man stuff. Otherwise, though, major wuss.

Zack: And that stuff when he turned into a frog? What the hell was that all about?

Bud: The hair should be enough of a tip, y'know?

Fan #8: The Hulk.

Bud: Gray Hulk was a real man. New guy's a wuss.

Fan #9: Superman.

Panel: Wuss.

Fan #10: Green Lantern.

Bud: Which one?

Fan #10: Hal Jordan.

Panel: Wuss.

Fan #10: Guy Gardner.

Panel: Real man.

Fan #11: The Punisher.

Mad Dog: A man's man. The ultimate man.

(DIGRESS, Page 91)

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Tuesday-Saturday want lists solicited.

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New Marvels 20% off, New DC's 40% off with this ad.

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908-879-4342
Comics, New & Back issues subscription service, baseball cards W.F. 10-7, M & Sat 10-6 Tues 10-5 30 Sun - Closed

CBG RETAILER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG's Retailers listed in bold type carry The Comics Buyer's Guide

Retailers: Your listing can be included in CBG for 26 or 52 weeks for just \$5.00 a week. Tell us your choice of 26 or 52 weeks and send your payment along with your name, address, phone number, and 10 words of copy to Retailer Directory, 700 E. State Street, Jola, Wisconsin 54990. Or, for more information, call the advertising dept. at 715-445-2214.

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235 Ridgedale Ave.
Cedar Knolls, NJ 07927
201 898-4734
Sports & baseball cards, Dungeons & Dragons, war games. Monday-Saturday 10-9:30, Sunday 12-5.

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State Hwy. 34
Strathmore Shopping Center
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Loveland, OH 45140
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Nashville, TN 37211
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Murfreesboro, TN 37130
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Dallas, TX 75206
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 53 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 55 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 56 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 57 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 63 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 68 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 73 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 81 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 82 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 83 (1st issue) \$18.00	22.00
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MYSTERY 44 (1st issue) \$18.00	22.00	FLY 86 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 87 (1st issue) \$18.00	22.00
MYSTERY 44 (1st issue) \$18.00	22.00	FLY 88 (1st issue) \$18.00	22.00
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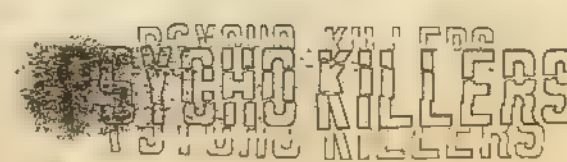
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WANTED: MACINTOSH computer, Alien toy, Zoids, Marvel holograms, comics, will trade/sell comics, graphic novels, miscellaneous, free list. Steve, 7025 West 36th Ave. #3, Wheatridge, CO 80033.

4321 GENERAL COMICS, WANTED

AIN'T FUSSY! Desperately need all titles, lower grades okay. Call, write or ship for generous offer. Quick check. 814-643-5497. Reeves, Box 219, Huntsgdon, PA 16652.

TARZAN SUNDAY Tabloids wanted. #931 1932. Also wanted "Song Hits" magazines, thirties and forties. Howard Levine, P.O. Box 8017, Coral Springs, FL 33075-8017.

WANTED: OVERSTREET Price Guide #1-7, comic related hardcovers, like Seduction, Masterworks, early fanzines, send lists/prices to: Jerry Lindsay, P.O. Box 2363, Petoskey, MI 49770.

WILL TRADE adult videos for comics. Interested in Marvel, science fiction and adult. Also interested in videos, adults only, send for information. JMM, P.O. Box 2363, Petoskey, MI 49770.

WANTED BATMAN, Detective, Action, Superman, any issues before 1970. Good or better RT. 10, Box 490, Lake City, FL 32055. 904-755-9278.

GHOST RIDER (1990) #4 Mt only, state quantity available. J.J. Viden, 554 Beechmont Lane, Hayward, CA 94544-1116.

WANTED: LOVE and Rockets back issues, original printings, no reprints. Anthony Padilla, 396 Cimarron Lane, Elmo, MN 55042. (J. Tanager. Contact Mersele).

MISCELLANEOUS

4400 ORIGINAL ART, FOR SALE

ANIMATION CELS and DRAWINGS. Disney, Warner Bros. others. Free catalog. PH: 800-BUY-CELS, or 404-988-0400. The Cricket Gallery, 110 Cameron Glen Dr., Atlanta, GA 30328. We buy also.

ANIMATION ART bought and sold. Free fully illustrated catalog available. The Animation Collection, 183 Ave. Rd., Toronto

4430 PAPERBACKS, FOR SALE

DOC SAVAGE—complete run, Dark Shadows, U.N.C.L.E., James Bond, Star Trek, Space: 1999, Dr. Kildare, Rat Patrol, Invaders, Time Tunnel, Get Smart, Batman, Brady Bunch, Bonanza, Fugitive, Rawhide, Combat, Charlie's Angels, Dr. Syn, Voyage, Equalizer, movie and TV, British, etc. Send SASE with wants or no reply. Also Weird Tales with Robert E. Howard and other Howard items. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

4431 PAPERBACKS, WANTED

B. GALACTICA: "Greetings", "Long Patrol", (Larson) best/Trek #3, 6, 9, "The Bear" (Woodley). Jon Strauss, 9372 Tidewater Circle, Huntington Beach, CA 92646.

DARK SHADOWS paperbacks, including House of Dark Shadows movie novel with photos, and Barnabas Collins: Personal picture album. Price paid will relate to book's condition. Covers required. Kevin Phegley, 5512 Seville Court, Cincinnati, OH 45247.

4450 MAGAZINES, FOR SALE

TV GUIDES 1950-91. Every issue available. All articles located. 48 page catalogue \$2.50. First and largest TV Guide dealer. Howard Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

PLAYBOY Price Guide, latest, very informative, the only guide for Playboy, cover \$10.95, special \$10 (includes postage plus our catalogue). 5 or more copies \$5.50 (post billed). PH: 201-778-6646. Passaic Books, 594 Main, Passaic, NJ 07055.

TV COLLECTIBLES Soundtracks, comics, games, toys - U.N.C.L.E., Equalizer, Dark Shadows, Irwin Allen, Batman, more Catalog \$2. TV Guides 1953-1988, TV magazines, catalog \$2. Jim's TV Collectibles, PO Box 4767, San Diego, CA 92164.

CHARLIE'S ANGELS, Newton-John, Cher, James Bond, Batman, Green Hornet, Playboys, Farrah, Combat, Madonna, Fugitive, Bonanza, Michael Keaton, Playgirls, Munsters, U.N.C.L.E., Avengers, Prisoner, Monkees, Dark Shadows, Star Trek, TV, movie and horror magazines, photos, posters, paperbacks, etc. Catalogue \$3. Howard Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

PLAYBOYS 1980 to present for sale. Half cover price, min. \$1.50. Send SASE for list to: World of Books, 5606 Ridgewood Ave., Port Orange, FL 32127.

PLAYBOY MAGAZINES! All issues, calendars, books, puzzles, other publications and memorabilia, buy, sell, trade, SASE for list. Ken Ritchie, 3825 Bowen Ave., Memphis, TN 38122. 901-323-6195.

ADULT CATALOGUE. Back issues from 1950's-1990's. B. Page to C. Canyon. Buf. Celeb Sleuth, Club, Dude, Escapade, Gent, Hustler, Leg Show, Playboy, much more. Send \$2: Passaic Books, 594 Main, Passaic, NJ 07055. 201-778-6646. Fax: 201-778-6738.

IF YOU collect magazines or if you need just one, you should know me, I'm the magazine king, old, new, rare, obscure, adult, teen, children, I've got them all, send your wantlist. Chris Lennon, P.O. Box 219, Redwood City, CA 94064.

MONSTER MAGS for sale, Famous Monsters, etc. Send SASE for list to: "Monster Master", 1118 Barbour Ave., Ft. Charlotte, FL 33948.

4451 MAGAZINES, WANTED

JAMES BOND, Batman, U.N.C.L.E., Combat, TV Westerns, Avengers, Playgirls, teen, etc. items such as paperbacks, magazines, games, toys, models, etc. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

TV GUIDES 1948-1968. Also TV paperbacks, Canadian TV Guides, comics, magazines and other items. Send prices and condition. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

RAT FINK magazines by Pete Millar (60's) wanted. Any Rat Fink display stuff, decals, catalogs, toys, and model kits by Revell desperately wanted by collector. Please call Daryl at 302-292-1660, leave message, DE.

DUNGEON MAGAZINE published by TSR, issues #2-#6, researcher will pay \$8 each for Fine+, \$4 for lesser grade or xeroxed copy. Gene Kurylo, 41 Machias St., Clifton, NJ 07013-2056.

TALE SPIN articles, want magazines or information on magazines with articles about Disney's Tale Spin, I know they're out there! Ralph Geary, 3612 Craig, Louisville, KY 40215-1837.

4453 SCIENCE FICTION, WANTED

BUYING SCIENCE fiction and fantasy pulp magazines, paperbacks, hardcovers, entire collections purchased, send list for offer. Ray Bowman, Box 167, Carmel, IN 46032.

WANTED: COPIES of Doctor Who episodes in part form from off-air originals, have hundreds of sci-fi movies and TV episodes for trade. Allen Lane, 30 Schofield Rd., West Milford, NJ 07480.

ORIGINAL SCIENCE FICTION ART WANTED:
Paying top prices for original art by Finlay, Bok, Paul, Cartier, Emsh, Freas and most other artists from the 1920's to the present. We have art by many of these artists for sale or trade.

Weinberg Books
PO Box 423
Oak Forest, IL 60452

4611 PORTFOLIOS/POSTERS WANTED

WANTED: VIGIL comics, merchandising, Tim Vigil's Faust portfolio 1, Northstar portfolio 1, Northstar postcard set 1, Grips premiere, Grips portfolios 1-4, write first. Paul, 740 South Federal, Chicago, IL 60605.

4650 OLDTIME RADIO, FOR SALE

OLD TIME radio never sounded better. Over 7,000 programs available on cassettes. Quality guaranteed. Free sample list, or \$2 for mini catalog, refundable, or \$10 for main catalog, \$5 refundable. Radio Showcase, P.O. Box 4357-TCG, Santa Rosa, CA 95402.

4660 MISCELLANEOUS, FOR SALE

MILLIONS OF non-sport cards and character collectibles for sale in The Wrapper. Sample copy \$2, plus 2 stamps. PH: 708-377-7921. The Wrapper, Dept 8G, P.O. Box 573, St. Charles, IL 60174.

4660 MISCELLANEOUS, FOR SALE

COLLECTIBLE JUKEBOXES, pinballs, video games, records, books, service manuals, "The Coin Machine Trader" has it. Sample \$4, full year \$20. Box 602-CB, Huron, SD 57350.

CUSTOM RUBBER art stamps from your sketch or designs. Expanded catalog \$1 deductible. State interests. Big selection of stock images. 414-675-2881. Weinerts Studio, 125 Congress Dr., West Bend, WI 53095.

COLLECT AUTOGRAPHS, sample copy \$3, subscription \$25 U.S., \$30 Canada, \$35 foreign. The Autograph Collector's Magazine, Box 55328, Stockton, CA 95205. 209-942-2131.

1992 MOVIE and TV star calendars! Twin Peaks, Rocky Horror, Elvira, Marilyn, Lucy, Honeymooners and more! Illustrated catalog \$1. Shamrock/CAL-MTV, Box 8869, Ft. Worth, TX 76124.

BETTY PAGE photos, books, magazines, available, send a SASE to: Chris Ng, P.O. Box 169727, San Antonio, TX 78280 for list, also buying Betty Page material, send lists with prices.

OVERSTREET PRICE Guides 1, 3-18, \$300. Andy Absher, 516 Milton Ave., Anderson, IN 46012. 317-643-4824.

DOCTOR WHO, Red Dwarf, Kimba, Speed Racer, Ultraman, Robotech, Puffinstuff, Blackadder! "Letterboxed" films, Japanimation, "Pal" conversion!! SASE Mike Troncoso, 2604 28th, Santa Monica, CA 90405.

BUYING, TRADING, selling comics, also Amiga games, write to: Robert Tomaszewski, PCS Box 3283, Edward's AFB, CA 93524-5361.

UNRELEASED VIDEO—large collection, primarily music. \$1 for list. State interests. Sandy, PO Box 428, Vauxhall, NJ 07088.

ECHO COLLECTIBLES P.O. Box 506 E. Northport, NY 11731

Star Trek
Star Trek N. Generation
Boris
Robin Hood
Rocketeer
Desert Storm
Twin Peaks
Trading Cards (old & new)
Game, Toys, Comics
I Love Lucy
Terminator 2

Send \$3.50 For Catalog
Applied toward purchase
\$25.00 or more.
Please Specify New Sport Catalog.

4661 MISCELLANEOUS, WANTED

WORTHLESS BASEBALL cards and other cards bought. We'll buy any and all cards in good condition at 50¢ per hundred. Just ship the cards, up to 20,000, for immediate payment. Passaic Books Center, 594 Main Ave., Passaic, NJ 07055.

BUYING TICKET stubs, pennants, programs from World Series, All-Star Super Bowls championship fights, hockey basketball playoffs, any sports happening. 602-596-1913. Bob Adelson, 13610 N. Scottsdale #10, Scottsdale, AZ 85254.

ROWAN ATKINSON material wanted, videos and paper material, will buy or trade. Mary, 3650 Los Feliz, #63, Los Angeles, CA 90027.

VIDEO WANTED: Episodes of late '70's show Turnabout, VHS only. Ron Fisher, 1601 S. State, Ann Arbor, MI 48104. 313-663-4085.

TSR FANTASY cards, boxes, packages or singles. 307-635-7371, WY.

4700 NOVELTIES, TOYS, GAMES FOR SALE

PLASTIC MODEL kits: From and of comics, sci-fi, movies, TV, figures, space, etc. \$1 for catalog. John Green, 1821 West Jacaranda, Fullerton, CA 92633.

FINALLY AVAILABLE! Send \$10 for our color and B/W catalog, over 1,700 toys all pictured! Toys from all over the World! It's A Small World Inc., 629-1/2 Howard St., Evanston, IL 60202. FAX: 708-328-8151.

DICK TRACY Police Squad car and Big Boy's Getaway car each MIB, each \$35, plus \$2.50 shipping. 704-258-8570 or 813-961-7042. Chuck Driggers, 405 Windswept Dr. #203, Asheville, NC 28801.

4701 NOVELTIES, TOYS, GAMES WANTED

PLASTIC MODELS: Buying collections of space, science fiction, figures, TV, etc. related kits. I will also trade. John Green, 1821 West Jacaranda, Fullerton, CA 92633. 714-526-5467.

PEZ! PAYING over \$100 for certain items (dispensers, ads, premiums, anything). Aurora model kits, (monsters, TV, comic character, historical) \$500+ for certain kits. 618-687-2282. David Welch, RR 2, Box 233, Murphysboro, IL 62966.

BUYING BROKEN naked complete 12" GI Joe, Megs, Johnny West, Captain Action. Have 1000's of 50-80's comics for trade. Keith, Box 511, Dept. CBG, Welch, WV 24801. 304-732-6530. State price.

WANTED: I will buy or trade for Star War items. Terry Semenov, 102 Charles St., Carmichaels, PA 15320. 412-966-2125.

GENESIS VIDEO games and Looney Toon hologram cards wanted for trade. I have many doubles, but no sets. Greg Malanga, 3953 Maricela Dr., San Diego, CA 92111.

PEZ BUYING! \$120 each Bride, Flowereye, Arithmetic, Olympic. \$20 each Astronaut, Knight. \$10 each Cow, Crocodile, Pony Indian. Always buying Pez! Thecoolpezman 314-487-0544.

WILL TRADE 1967 to 1991 comics for Megs, Captain Action, send offers to: Craig Shutt, 3833 N. Tripp, Chicago, IL 60641.

4800 FANZINES, FOR SALE

COMICS FANZINES from the 60's to the 80's. Multiple copies of each. Titles include Rocket's Blast Comicollector, Golden Age Collector and more. Send 29¢ stamp for list to: James Van Hise, 13101 Sudan Rd., Poway, CA 92064. Also see partial list in CBG #929 Comics Trader section.

4900 NEWSPAPER STRIPS, FOR SALE

DAILY AND Sunday, 1895 to 1990. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

SEND SASE for Sunday comic list. I also buy Sunday comic sections, better character collections, in 1900-70 era. Claude Held, Box 515, Buffalo, NY 14225.

OVER 300

titles of comic strip reprint books in stock, like Terry, Dick Tracy, Flash Gordon, Abbie an' Slat, Orphan Annie, The Spirit, Lady Luck, Modesty Blaise, Prince Valiant, The Phantom, Juliet Jones, Johnny Hazard, Buz Sawyer, etc. My COMPLETE ILLUSTRATED LISTS sent for two stamps.

Ken Pierce Books
PO BOX 332
PARK FOREST
ILLINOIS 60486

4901 NEWSPAPER STRIPS, WANTED

SUNDAY COMICS wanted 1900-1975. Write for offer or current salelist. David Begin, 138 Lansberry Ct., Los Gatos, CA 95032.

WANTED: COMICS of Sunday News, Mirror, dailies, and also any Sundays for 1943, 1944, 1945, 1946, 1947, and 1948. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708.

★★★★★★★★★★

DISPLAY ADVERTISERS:

★★★★★★★★★★

Taking an ad contract with US will keep your ad rates at the same level for the life of your contract, regardless of any rise in rates.

Don't forget

CBG'S What? Where? When?

Free listings of up-coming comic conventions and other events of interest.

If you're searching for a special item, advertise for it!



Modern Radio Drama Vol. 1, #1 (Spring 1991), published quarterly by J. Steven Coleman, P.O. Box 12631, Berkeley, Calif. Single copy \$3, \$10 for four issues subscription, \$12 for four issues mailed in envelopes. Reviewed by Maggie Thompson.

This publication represents the first step in what Coleman told me he hopes will turn into an ambitious project: a focal point for those involved in all aspects of radio drama — from collecting old radio dramatic shows to producing new ones. "Radio drama almost demands one speak in past tense," he writes in his editorial, "as if discussing a deceased, slightly eccentric family member."

He points out that radio drama continues to be produced and notes such flourish of activity following the perceived demise of radio drama (the end of *Yours Truly*, *Johnny Dollar* and *Suspense* on CBS in 1962) as *Presign Theatre*, *CBS Mystery Theatre*, and *Hitchhiker's Guide to the Galaxy*.

"Radio refuses to die; every few years a new crop of creative people discover the flexibility and variety possible in radio theatre — and the public is always surprised when their radio gives them something other than music, news, and the time."

"Writers love radio, because it gives them absolute freedom to create a place without regard to the costs of set construction or costumes. Actors love radio, because one person can play 20 roles in a single show, and no one cares what you look like. Producers love radio, because it is *cheap*. Audiences love radio, because they get a chance to flex their imagination muscle."

"So — why don't advertisers love radio?"

Coleman is wide-ranging in his coverage and generous in his plugs for groups and sources in which potential radio buffs might be interested. This issue is only 32 pages long, but those 32 pages are packed with information — ranging from an interview with writer-producer-director Norman Corwin to discussions on setting up new radio productions — and even a radio drama trade proposal for people producing new dramas for broadcast.

Many *CBG* readers are already old radio buffs. Some artists, for example, have discovered that they can listen to old radio drama while they work. Some nostalgists delight in reliving their youth. Some find radio drama the perfect entertainment while they do housework or other non-mentally stimulating jobs.

Modern Radio Drama should stir interest in those who have discovered the pleasures of radio drama; I hope it also awakens a new generation of potential consumers. Today's technology means that much of the best of old entertainment *can* survive and be enjoyed today. We have comics on microfiche, CDs of golden oldies, and laser disks of classic films of silent and sound eras. Why in this era of convenient tape recording should we allow decades of our finest entertainment to remain lost? Why, for that matter, should we allow a prime entertainment source to become virtually unused?

The writing in this first issue is excellent; the information is wide-ranging; the forum is here. If you even *think* you might be interested in radio drama, give this a try.



Jo Duffy at Atlanta Comics Expo, 1991
CBG Photo by Maggie Thompson

3 For 2 Classified Advertising Special

Here's your chance to put the power of CBG's classified advertising section to work for you at a fraction of the regular cost! Simply fill out the classified order blank below and send it in along with your payment for the first two ads. We'll run your ad in the next three available issues for the price of two.

TO ORDER YOUR AD:

- From the list below, select the classification number in which you want your ad to appear. Put that number in the classification blank at the bottom of the order form.
- Using one word per line, write your ad EXACTLY as you want it to appear in COMICS BUYER'S GUIDE. If you are advertising in more than one classification, circle or box each new classification number.
- Remember, your zip code is FREE.
- Minimum order is \$5.00 per ad per issue.

CLASSIFICATIONS TO CHOOSE FROM

ANNOUNCEMENTS

4000 Announcements

PERSONALS

4005 Personals

COMICS

4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classics For Sale
4121 Classics Wanted
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted

4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

MISCELLANEOUS

4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale

4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulp, For Sale
4441 Pulp, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties, Toys, Games, For Sale
4701 Novelties, Toys, Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted

PLACE CLASSIFIED WORD ADS TOLL FREE by calling

1-800-942-0673

7:30 AM - 5:00 PM Weekdays CST
Ad Deadlines Are 4:00 Every Tuesday

OR FAX YOUR AD COPY:

715/445-4087

Be sure to include your MasterCard or VISA account number & expiration date.

Hurry - offer ends September 24th

CBG 3 for 2 Classified Advertising Order Blank

Only 20¢ per word (minimum order \$5.00 per issue)

YOUR COPY HERE: Please print and punctuate! (First two words in all ads set bold face capitals FREE).

\$10.00	10.00	10.00	10.00	10.00	10.00	10.00
The cost shown here is the cost for both paid ads.						
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10.00	10.00	10.00	10.00	10.00	10.00	10.00
10.00	10.00	10.00	10.00	10.00	10.00	10.00
10.00	10.00	10.00	10.00	10.40	10.80	11.20
11.60	12.00	12.40	12.80	13.20	13.60	14.00
14.40	14.80	15.20	15.60	16.00	16.40	16.80
17.20	17.60	18.00	18.40	18.80	19.20	19.60
20.00	20.40	20.80	21.20	21.60	22.00	22.40
22.80	23.20	23.60	24.00	24.40	24.80	25.20
25.60	26.00	26.40	26.80	27.20	27.60	28.00

PAYMENT:

☐ MASTERCARD ☐ VISA ☐ MONEY ORDER

☐ CHECK

CREDIT CARD # _____

EXP. DATE _____

SIGNATURE _____

Mail this form with payment to:

CLASSIFICATION _____

**COMICS
BUYER'S
GUIDE**

700 E. State Street
Iola, WI 54990

Please use an additional sheet of paper for large ads.

Name _____

Street _____

City _____ State _____ Zip _____

Phone# _____

Offer expires: Sept. 24th, 1991

IMPORTANT - Include name and address above exactly as you wish it to appear.

AD INFORMATION



700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX #715 445-4087
TELEX #55-6461
(Krause Pub)

Advertising Deadlines

AD DEADLINE	NO. ISSUE	AD DEADLINE	NO. ISSUE
Tue. Sept. 3	932 Sept. 27	Tue. Sept. 24	935 Oct. 18
Tue. Sept. 10	933 Oct. 4	Tue. Oct. 1	936 Oct. 25
Tue. Sept. 17	934 Oct. 11	Tue. Oct. 8	937 Nov. 1

HOW TO ADVERTISE...

Decide what type of ad you need. CBG has several to choose from:

DISPLAY ADVERTISING:

These ads appear throughout COMIC BUYER'S GUIDE, and are available in the eight sizes listed below. Typesetting, photos, artwork, borders and logos are all included in the price of your display ad. Rates and sizes are as follows:

A. 2 col. x 3 1/2" (3 1/2" x 3 1/2")	B. 3 col. x 3 1/2" (5 1/2" x 3 1/2")	C. 2 col. x 8" (7 1/2" x 8")
D. 3 col. x 8" (9 1/2" x 8")	E. 2 col. x 16" (11 1/2" x 16")	F. 4 col. x 10" 1/2 page (Vertical)
G. 5 col. x 8" 1/2 page (Horizontal)	H. 3 col. x 16" (11 1/2" x 16")	I. 5 col. x 16" Full page

(Price per consecutive issue)

AD SIZE	ISSUE 1	ISSUES 6	ISSUES 13	ISSUES 26	ISSUES 52
A. 2 col. x 3 1/2" (3 1/2" x 3 1/2")	\$51.85	\$50.55	\$47.96	\$45.37	\$42.78
B. 3 col. x 3 1/2" (5 1/2" x 3 1/2")	68.70	66.98	63.55	60.11	56.68
C. 2 col. x 8" (7 1/2" x 8")	95.06	92.68	87.93	83.18	78.42
D. 3 col. x 8" (9 1/2" x 8")	140.74	137.22	130.18	123.15	116.11
E. 2 col. x 16" (11 1/2" x 16")	192.56	187.75	178.12	168.49	158.86
F. 4 col. x 10" (11 1/2" x 10")	219.73	214.24	203.25	192.26	181.28
G. 5 col. x 8" (9 1/2" x 8")	219.73	214.24	203.25	192.26	181.28
H. 3 col. x 16" (11 1/2" x 16")	269.11	262.38	248.93	235.47	222.02
I. 5 col. x 16" (11 1/2" x 16")	395.00	385.13	365.38	345.63	325.88

COMICS TRADER:

This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. \$29.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$29.00 unit. We'll reduce the ad and handle all the production - just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

COLLECTOR'S SHOWCASE:

This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$19.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price.

CLASSIFIED DISPLAY:

One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

AD SIZE	ISSUE 1	ISSUES 6	ISSUES 13	ISSUES 26	ISSUES 52
A. 1 col. x 1" (1 1/2" x 1")	\$14.81	\$14.44	\$13.70	\$12.96	\$12.22
B. 1 col. x 2" (1 1/2" x 2")	20.98	20.46	19.41	18.36	17.31
C. 1 col. x 3" (1 1/2" x 3")	27.17	26.49	25.13	23.77	22.42

CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 20¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for errors due to long-hand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$3.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

ADVERTISER'S INDEX

A	C	F	K	N	S
A Timeless Journey 14	Comics Buyer's Guide 6, 45, 47, 66, 80	Flip Cards & Supply 73	Kopern, David R. 90	New Graphics Express 17, 44, 45	Smith, Michael V. 45
Alexander, David I. 14	Comics For Sale 52	Fountain, Mark 86	Koplow Games, Inc. 82	Not Just Comics 46	Sparkle City Comics 40, 50, 51
Amer. Comic Book Co. 42	Comics News 42	Frederick's Funworks 40	Land of Cran Comics 87	Nazzullo, Joe 90	Staubur Graphics Inc. 12
Another Rainbow Publ. 1, 48	Comicus Maximus 90	Frederick's Funworks 40	Lacates, Charles S. 88	Oak Leaf Comics 40	Stan's Toy Chest 18
Archie Comic Publ. 39	Compu-Comic 44	G & A Enterprises 43	Lee Tennant Ent. Inc. 82	Oliver, Jane 46	Star Spangled Comics 18
Armchair Books 47	Compu-Quota 39	Geissman, Grant 76	Legend Cards & Comic 88	Overstreet Publicat. 45	Stefanovsky, Paul 91
Atlas Comic & Collc. 47	Couch, Bill Jr. 86	Generation Software 40	Levy, Robert 40	Pacific Comic Ex. 86	Steve's Card & S. 56
Atlas Comics, Inc. 46	CRS, Inc. 45	Gilbert, Jack 39	Lewy, Robert 40	Paper Moon 66	Subscriptions 45
	Crucial Comics 64	Giles, B.T. & W.D. 42	Litteral, Michael S. 44	Philly Levine Assoc. 37	Superior Comics 60
B	D	G	L	P	T
B.I. Acquisition Inc. 43	Dark Horse Comics 92	Graphic Collectibles 39	Les Angeles Comic Bk. 74	Pagan, Kevin 86, 88	Thibodeau, Michael 66
Bag Man, Tho 45	Dark Star Books 62	Graphic Collectibles 39	M & M Distributors 64	Page One Publishers 46	Third Millennium, The 88, 89
Baird, Rick 90	Dave's Comics 92	Graphic Collectibles 39	Malibu Graphics, Inc. 2	Paper Moon 66	Tilander, Wesley 90
Barrow, Randall 89	DC Comics Inc. 7, 33	Graphic Collectibles 39	Marvel Comics Group 13, 21, 59	Pellegrino, Joseph 45	Tomorrow's Toys 62
Bes 92	Dewey's Comic City 45, 47	Halegua, Richard 40, 58, 68	Measa, Ari 86	Philip Levine Assoc. 37	Tri-State Comics 74, 87
Belich's Nostalgia 46	Diamond Comic Dist. 29	Hanley's Universe 82	Maurio's Nostalgia 40, 45	Pierce, Ken 93	TSR, Inc. 60
Bellwright Gifts Inc. 47	Disperso, Thomas 90	Hard Rock Comics 42	McCray, Jeffrey 90	Port Kar Industries 46, 86	Yondra Publ. Ltd. 44
Bob Bob's 24, 25	Discount Comics 43	Hawkeye's Comics 86	Metropolis Collect. 84, 78	Prairie Dog Comics 39	Twilight Twins 46
Bill Cole Enterprise 27	Doo's Comics 39	Heroes & Fantasies 64	Millennium Publ. 55	Prochnow Eric J. 86	
Bonko, Robert 86	Dougoff, Gary 64	Heroes Ann't Hard 43	Miller, Rex 10	Poyor, Richard 52	
Box Shoppe, The 99	Douglas, Donald 72	Heroes World 44	Mindbridge Ltd. 39		
Brave New Words 58	Dragon's Lair 43	Hoelling, Peter 42	Minicomic Book Ass. 43		
Bruch, Robert 46	Dragon's Lair 43	Horn, Robert 42	Mirage Publishing 43		
Buis, Greg 71	Dreams Unlimited 45	Huh, John 91	Mitchell and Co. 60		
Burnings Bulletin 96	Druggers, Chuck 47		Mooning's Comics 5		
	Dumler, Scott 39		Morgan Publishing 10		
C	E	I	M	R	U
Camelot Comics 39, 92	Echo Collectibles 93	Innovation 12	Murphy, Richard 91	Rainone, Joe 46	Uvornic/Ira Mesibane 66
Capitol City Dist. 31, 53, 65, 69	Eclipse Comics 9	Int'l Comic Book Co. 87	Murphy, Richard 91	Rankin Supply 49	
Carney, Evan 89	Edner, Scott 87	J & S Comics 40	Murphy, Richard 91	Rebel Production 23	
CBG Subscript. Info 8	Elegant Collectibles 86	J.L.L. Comics 45	Murphy, Richard 91	Rebel's Book Den 39	
Coe-Jay Sports Card 81	Elsewhere Prod. 91	Jaworski, Jeff 86	Murphy, Richard 91	Restorations 64	
Centricomics 44	Entertainment Art Co. 16	Jubilee 41	Murphy, Richard 91	Revolutionary Comics 40, 92	
Classic Cards & 42			Murphy, Richard 91	Rip Off Press 40	
Cochran, Russ 18, 19			Murphy, Richard 91	Rivera, Carlos 90	
College of Comic 43			Murphy, Richard 91	Russa, Stephen M. 63	
Comic Collector 62			Murphy, Richard 91	S.A.S. Comics 88	
Comic Conservation 42			Murphy, Richard 91	San Diego Comic Con 46	
Comic Images, Inc. 42			Murphy, Richard 91	Sassman, Rick 90	
Comic Relief 67			Murphy, Richard 91	Saturn Comics 68	
Comics 92			Murphy, Richard 91	Service Subscription 44	
			Murphy, Richard 91	Show Promotion Inc. 76	
			Murphy, Richard 91	Sinister Cinema 79	
			Murphy, Richard 91	Slave Labor Graphics 46	

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